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To the Music Lover

IT is in sacred music that the genius of many famous composers has reached its highest development—in fact many of the great classicists declared themselves divinely inspired in creating such oratorios as the “Messiah” and “St. Paul”. Those who love music of a religious character will find a widely varied selection in this book—excerpts from the greatest oratorios, cantatas, sacred operas, symphonies, masses and church services. The arrangements are such as can be played on the piano or the parlor organ; the songs and hymns are in keys suited to the range of the average voice.

THE EDITOR.

CLASSIFIED

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Hallelujah Chorus

(From "The Messiah")

Allegretto Moderato

G. F. HANDEL

This page contains the musical score for the Hallelujah Chorus, page 8. The score is written for piano and features five systems of music. Each system consists of a grand staff with a treble and bass clef. The tempo is marked 'Allegretto Moderato' and the composer is 'G. F. HANDEL'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic. The second system also starts with a forte (f) dynamic. The third system has a forte (f) dynamic in the bass line. The fourth system ends with a fortissimo (ff) dynamic. The fifth system begins with a forte (f) dynamic. The page number '8' is located at the bottom left of the page.

f

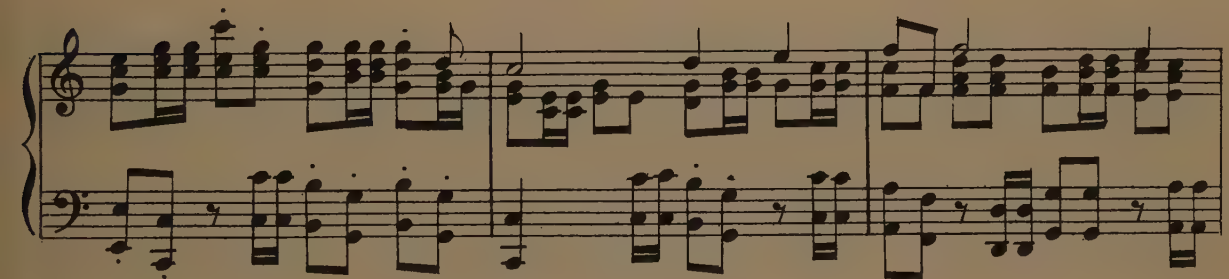
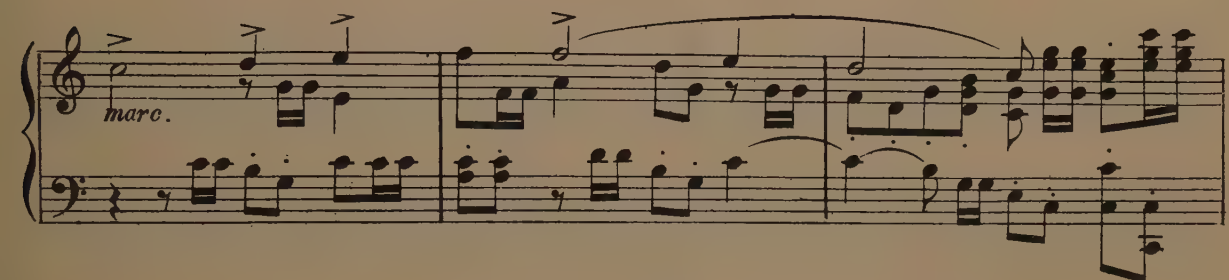
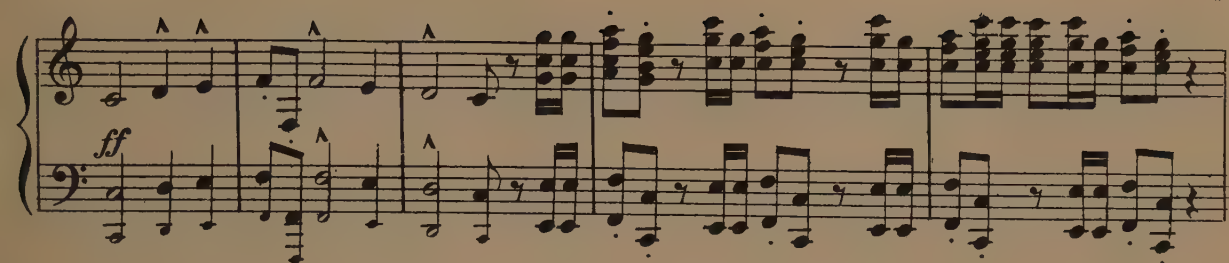
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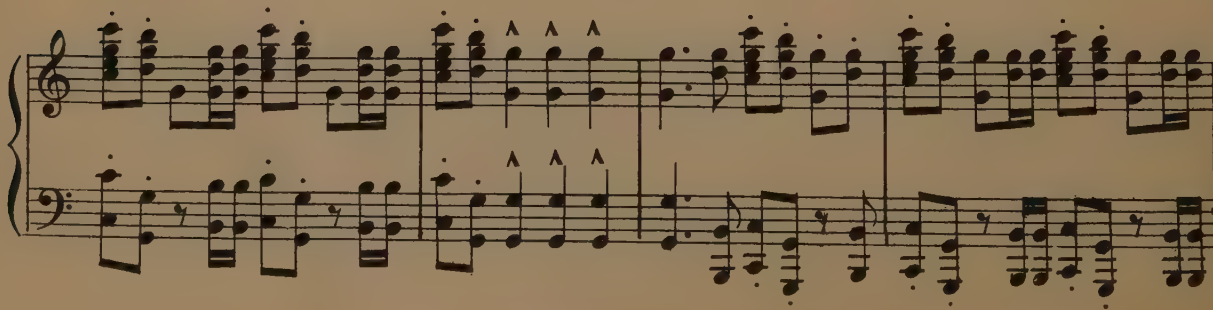
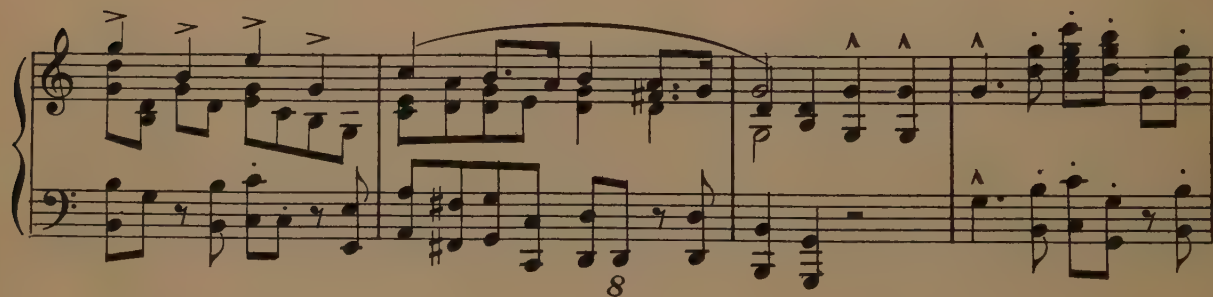
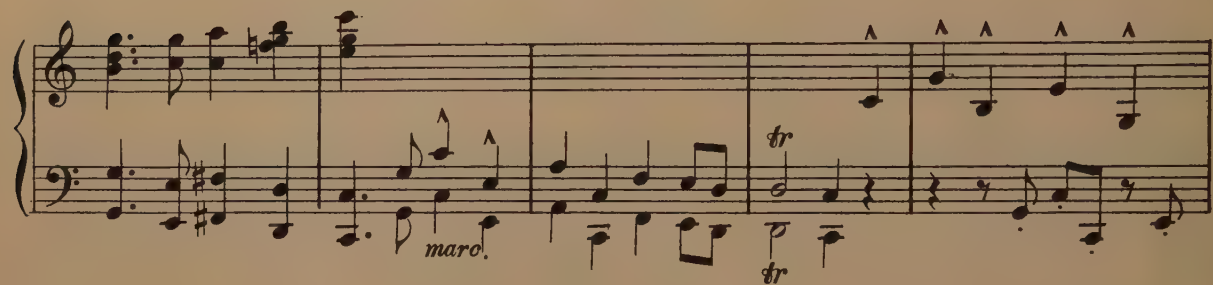
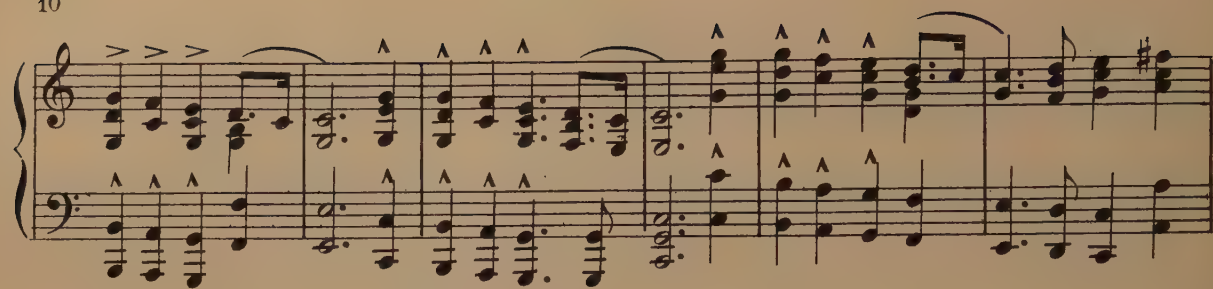
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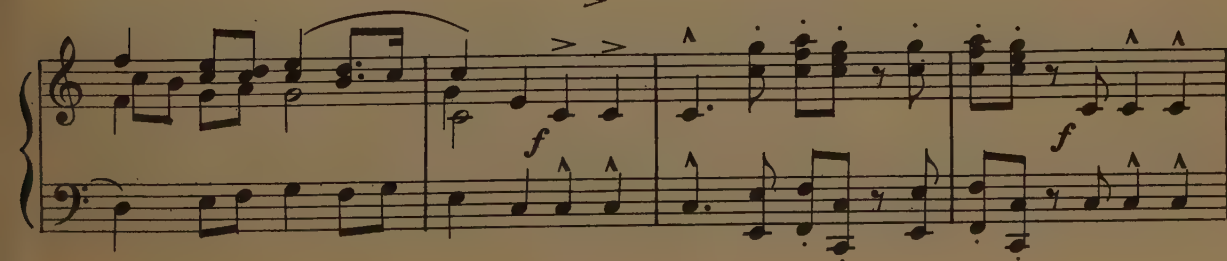
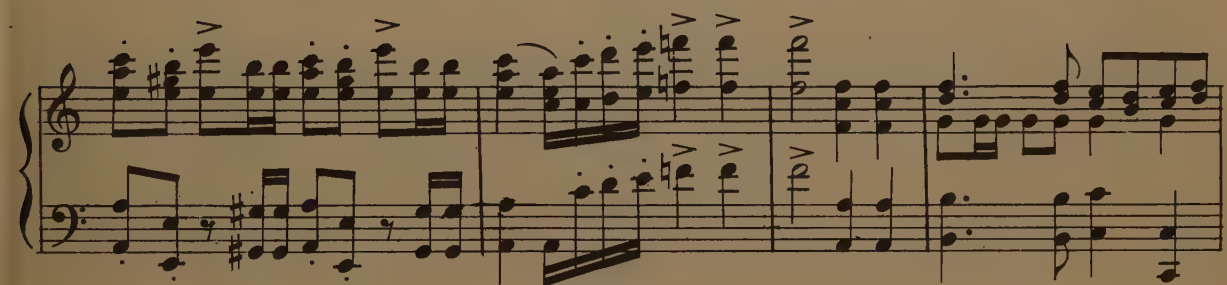
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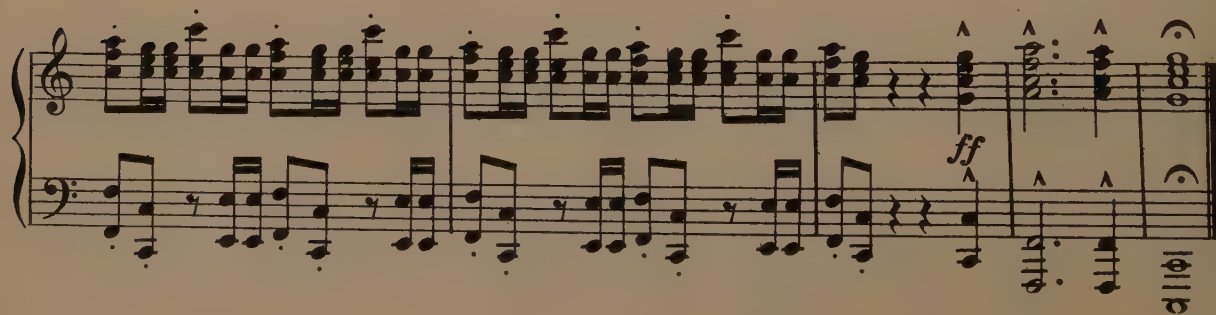
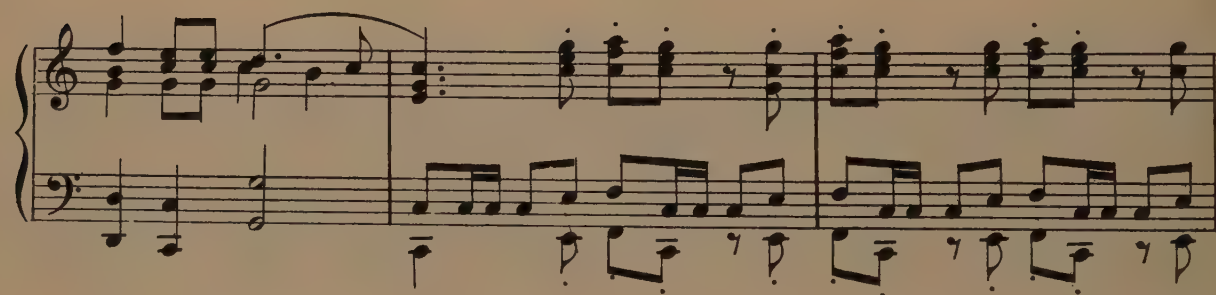
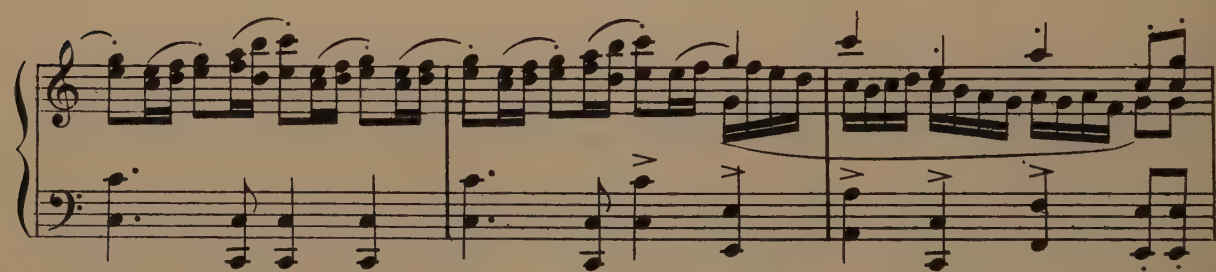
f

8









Prélude

13

F. CHOPIN Op. 28, No. 20

Largo

ff

p

riten

pp

cresc

This image shows a page of musical notation for Frédéric Chopin's Prélude Op. 28, No. 20. The page is numbered 13 in the top right corner. The title "Prélude" is centered at the top, and "F. CHOPIN Op. 28, No. 20" is printed to the right. The tempo marking "Largo" is placed above the first system. The music is written for piano, with a grand staff (treble and bass clefs) for each system. The first system begins with a fortissimo (*ff*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a ritardando (*riten*) marking and a pianissimo (*pp*) dynamic. The fourth system includes a crescendo (*cresc*) marking. The notation includes various chords, arpeggios, and melodic lines, with some notes beamed together. The page concludes with a double bar line and repeat signs.

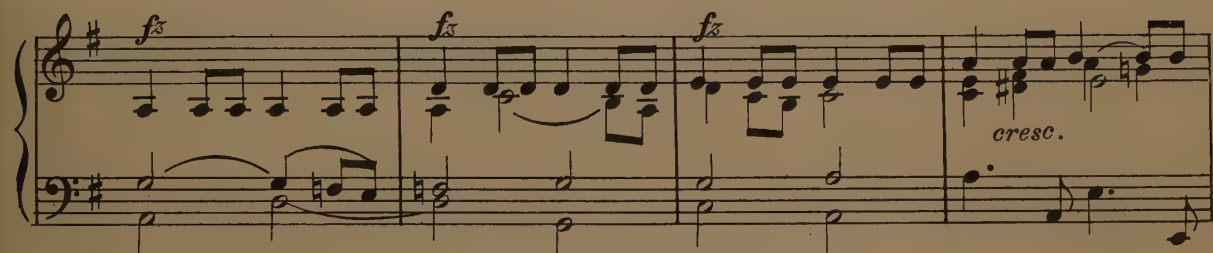
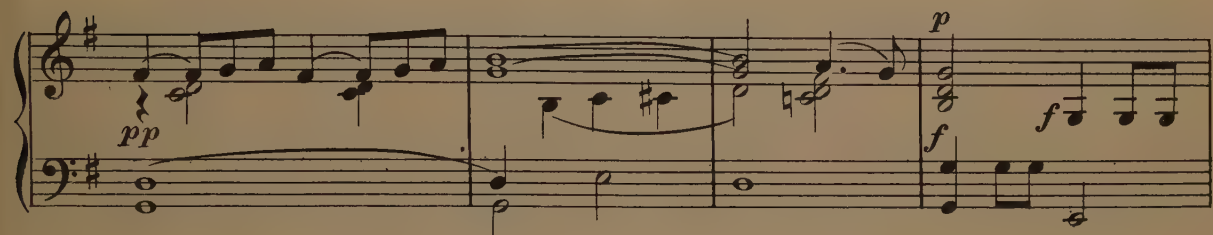
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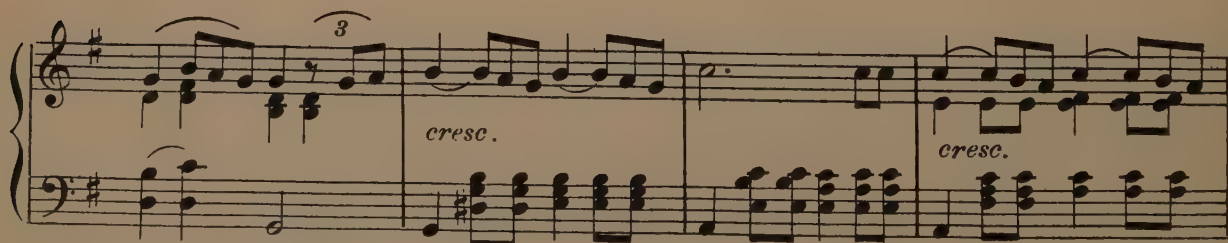
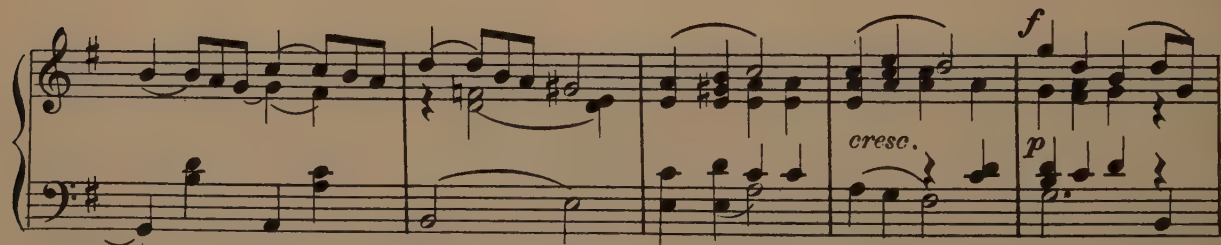
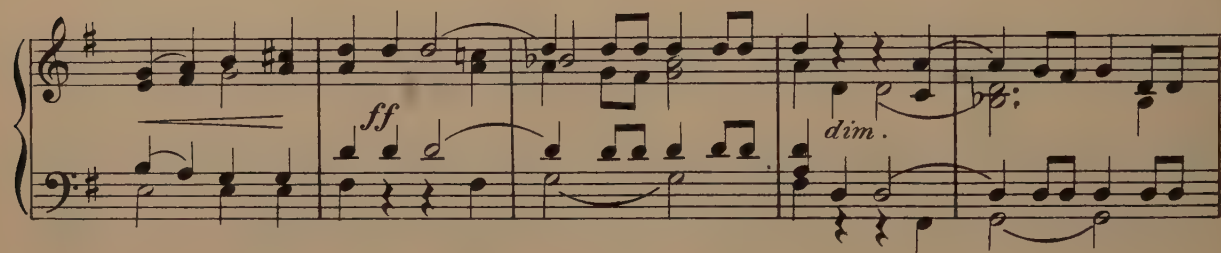
(From "Hear My Prayer")

F. MENDELSSOHN

Moderato
p dolce

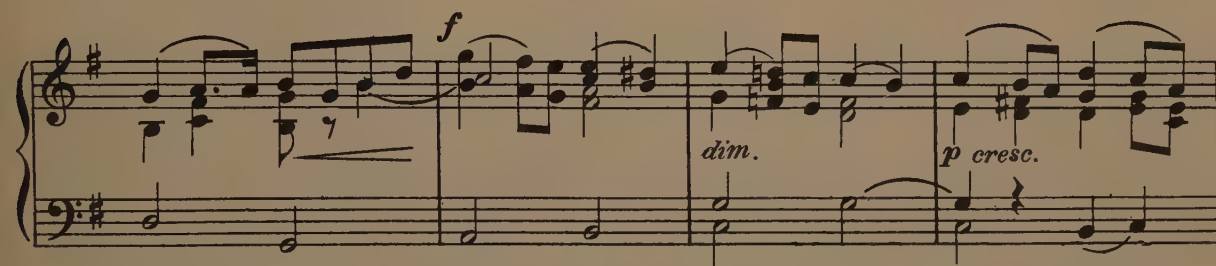
The musical score is written for piano and organ. It begins with the tempo and mood markings "Moderato" and "*p dolce*". The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into five systems, each with a piano part (treble clef) and an organ part (bass clef). The piano part features flowing sixteenth-note passages, while the organ part provides harmonic support with chords and moving lines. Dynamics include *pp* (pianissimo), *p* (piano), *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). Articulations such as accents and slurs are used throughout. A triplet is marked in the third system. The organ part includes a triplet in the third system and a *dim.* (diminuendo) marking in the fourth system.







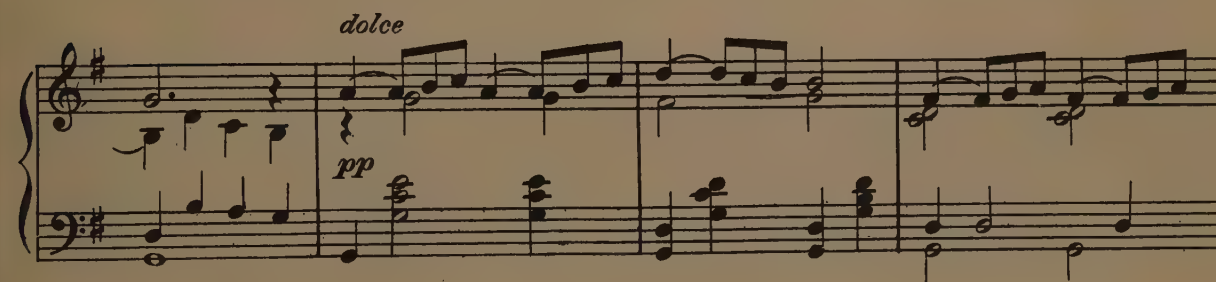
First system of musical notation. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3. Dynamics include *f* (forte) and *dim.* (diminuendo). The system ends with a half note G4 in the treble and a half note G3 in the bass.



Second system of musical notation. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3. Dynamics include *f* (forte) and *dim.* (diminuendo). The system ends with a half note G4 in the treble and a half note G3 in the bass.



Third system of musical notation. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3. Dynamics include *f* (forte) and *dim.* (diminuendo). The system ends with a half note G4 in the treble and a half note G3 in the bass.



Fourth system of musical notation. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3. Dynamics include *dolce* (dolce) and *pp* (pianissimo). The system ends with a half note G4 in the treble and a half note G3 in the bass.



Fifth system of musical notation. The treble staff has a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3. Dynamics include *p* (piano) and *pp* (pianissimo). The system ends with a half note G4 in the treble and a half note G3 in the bass.

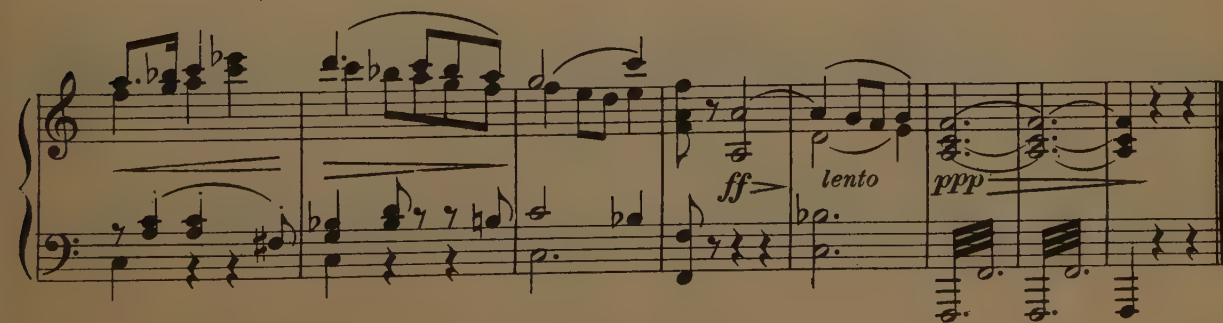
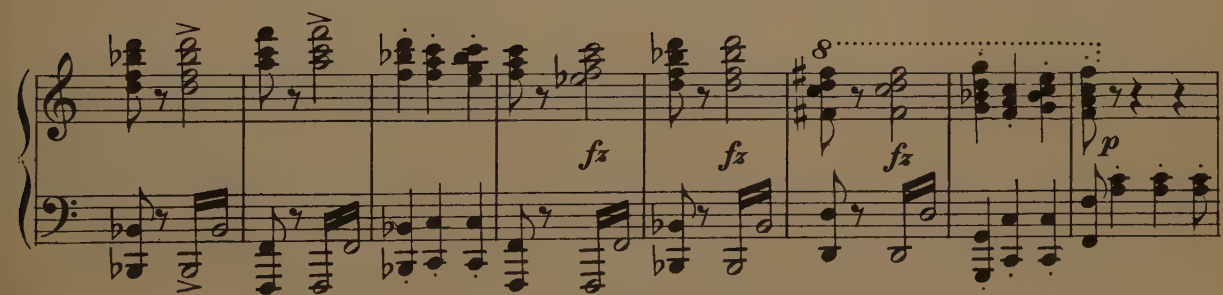
Unfinished Symphony

(Part of 1st Movement)

FR. SCHUBERT

Moderato

The musical score is written for piano and bass. It begins with a treble staff and a bass staff. The first system includes the dynamics *p* and *pp cantabile*. The second system has *pp*. The third system has *pp*. The fourth system has *ff* and *fz*. The fifth system has *fz* and *8*. The score is in 3/4 time and consists of five systems of piano and bass staves. The first system includes the dynamics *p* and *pp cantabile*. The second system has *pp*. The third system has *pp*. The fourth system has *ff* and *fz*. The fifth system has *fz* and *8*.

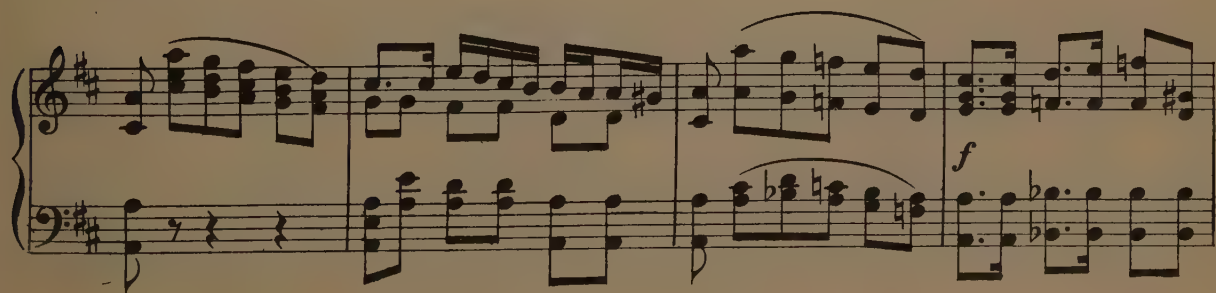
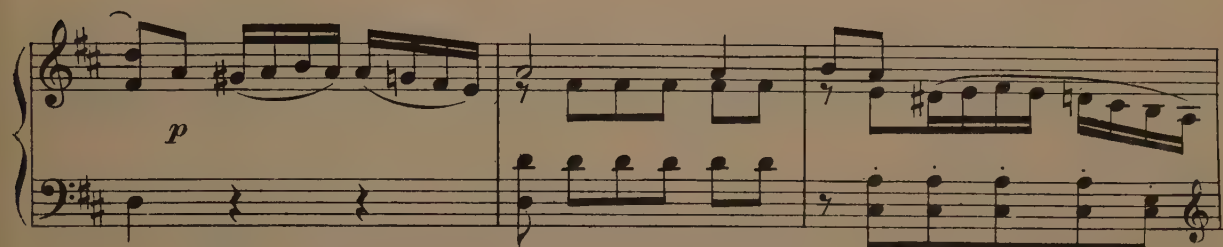


Agnus Dei

L. VAN BEETHOVEN

Adagio non troppo

*mf**sf**sf**p*





First system of musical notation. The treble staff begins with a *fp* (fortissimo piano) dynamic marking. The bass staff begins with a *p* (piano) dynamic marking. The system concludes with a *pp* (pianissimo) dynamic marking.



Second system of musical notation. The bass staff includes a *cresc.* (crescendo) marking. The system concludes with a *ff* (fortissimo) dynamic marking.



Third system of musical notation. The treble staff begins with a *p* (piano) dynamic marking. The bass staff includes a *mf* (mezzo-forte) dynamic marking. The system concludes with a *p* (piano) dynamic marking.



Fourth system of musical notation. The treble staff includes a *mf* (mezzo-forte) dynamic marking. The system concludes with a *p* (piano) dynamic marking.



Fifth system of musical notation. The treble staff begins with a *pp* (pianissimo) dynamic marking. The bass staff includes a *rall* (rallentando) marking. The system concludes with an *ad lib* (ad libitum) marking.

Ave Maria

BACH - GOUNOD

Andante semplice

The first system of musical notation for the 'Ave Maria' by Bach-Gounod. It features a grand staff with a treble and bass clef. The tempo is marked 'Andante semplice'. The music begins with a piano (*p*) dynamic. The right hand plays a flowing melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with quarter notes and rests.

melody marcato

The second system of musical notation. The right hand continues its melodic line. The left hand has a few measures of rests followed by a more active accompaniment. A piano (*pp*) dynamic marking appears in the right hand. The tempo remains 'Andante semplice'.

The third system of musical notation. Both hands are more active, with the right hand's melody becoming more intricate. The left hand accompaniment consists of steady eighth-note patterns. The tempo is still 'Andante semplice'.

The fourth system of musical notation. The piece concludes with a crescendo (*cresc.*) and a piano (*p*) dynamic marking. The right hand's melody features a final, graceful flourish. The left hand accompaniment remains consistent with the previous systems.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first system shows a melody in the treble clef and a bass line in the bass clef. The treble clef has a *cresc.* marking and a *dim.* marking. The bass clef has a *p* marking and a *cresc.* marking.

System 2: The second system continues the melody and bass line. The treble clef has a *dim.* marking and a *p* marking. The bass clef has a *cresc.* marking and a *dim.* marking.

System 3: The third system shows the melody and bass line. The treble clef has a *cresc.* marking and a *dim.* marking. The bass clef has a *p* marking and a *cresc.* marking.

System 4: The fourth system shows the melody and bass line. The treble clef has a *cresc.* marking and a *dim.* marking. The bass clef has a *f* marking and a *dim.* marking.

System 5: The fifth system shows the melody and bass line. The treble clef has a *cresc. molto* marking and a *cresc. et accel.* marking. The bass clef has a *p* marking and a *cresc.* marking.

a tempo

f *rit.* *p*

cresc. molto *f*

Piu f *ff*

molto maestoso *ff*

dim. *L.H.* *pp*

piu dim et rit.

The Monastery Bells

LEFÉBURE - WÉLY

Andantino

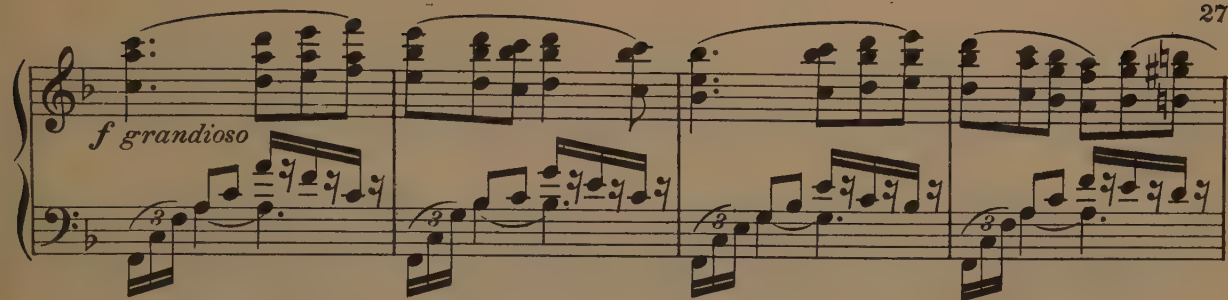
8

The first system of musical notation for 'The Monastery Bells'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Andantino'. The first measure is marked with a piano 'p' dynamic. The melody in the treble clef is a series of eighth notes, mostly beamed in pairs. The bass clef accompaniment features a steady eighth-note pattern with chords. A first ending bracket labeled '8' spans the final two measures of the system.

The second system of musical notation. It continues the melody and accompaniment from the first system. The piano 'p' dynamic is maintained. The first ending bracket labeled '8' continues from the previous system. The system concludes with a repeat sign.

The third system of musical notation. The treble clef melody continues with eighth notes. The bass clef accompaniment changes to a pattern of chords, marked with a fortissimo 'ff' dynamic. The system is divided into two measures by a repeat sign, each with a first ending bracket labeled '8'.

The fourth system of musical notation. The treble clef melody continues with eighth notes. The bass clef accompaniment features a pattern of chords, marked with a piano 'p' dynamic. The system is divided into two measures by a repeat sign, each with a first ending bracket labeled '8'. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

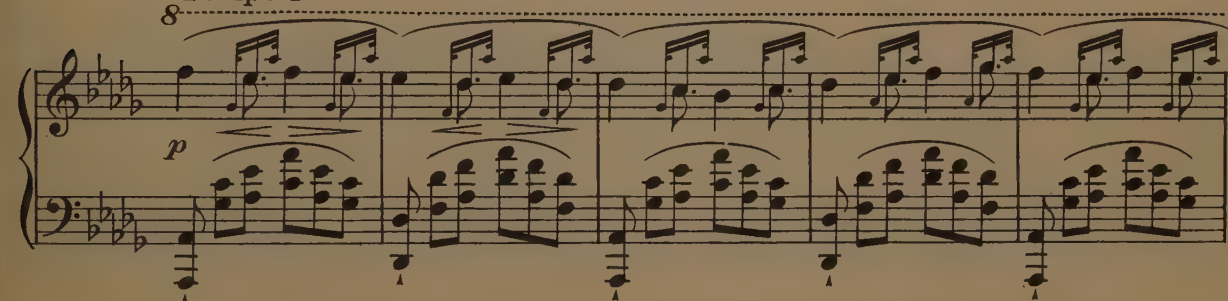


First system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic and the word *grandioso*. Bass staff has a triplet of eighth notes. The key signature has one flat.

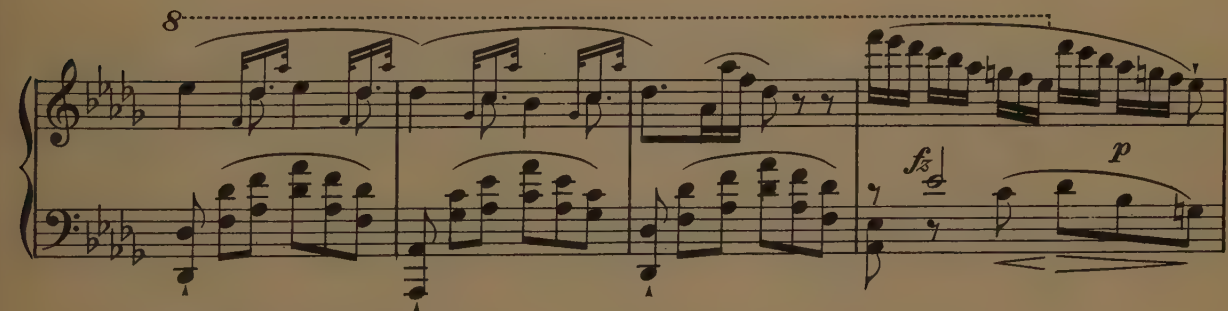


Second system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has a triplet of eighth notes. The system ends with a *rall.* marking and a key signature change to two flats.

Tempo I.



Third system of musical notation, marked with a repeat sign and a first ending bracket labeled 8. Treble staff has a *p* dynamic. Bass staff has a triplet of eighth notes. The key signature has two flats.



Fourth system of musical notation, marked with a repeat sign and a first ending bracket labeled 8. Treble staff has a *f* dynamic. Bass staff has a triplet of eighth notes. The system ends with a *p* dynamic. The key signature has two flats.



Fifth system of musical notation, marked with a repeat sign and a first ending bracket labeled 8. Treble staff has a *f* dynamic. Bass staff has a triplet of eighth notes. The system ends with a *cresc.* marking. The key signature has two flats.

This page contains five systems of musical notation for piano, written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation includes various dynamics, articulation, and performance instructions.

System 1: The right hand begins with a *ff* (fortissimo) dynamic, followed by a *dim.* (diminuendo) instruction. The left hand plays a continuous eighth-note pattern. The system concludes with an 8-measure rest in the right hand and a *p* (piano) dynamic in the left hand.

System 2: The right hand features a *fz* (forzando) dynamic and a *p* (piano) dynamic. The left hand includes a *cresc.* (crescendo) instruction. The system ends with an 8-measure rest in the right hand and a *fz* dynamic in the left hand.

System 3: The right hand has a *fz* dynamic and a *cresc. et rall.* (crescendo and rallentando) instruction. The left hand plays a *p* (piano) dynamic. The system concludes with an 8-measure rest in the right hand and a *p* dynamic in the left hand.

System 4: The right hand features a *dolce* (dolce) instruction. The left hand plays a *p* (piano) dynamic. The system ends with an 8-measure rest in the right hand and a *p* dynamic in the left hand.

System 5: The right hand has a *fz* dynamic. The left hand plays a *p* (piano) dynamic. The system concludes with an 8-measure rest in the right hand and a *fz* dynamic in the left hand.

This page of musical notation, numbered 29, contains five systems of piano music. The notation is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

The first system begins with a forte (*f*) dynamic in the right hand and a descending scale in the left hand. It includes a *dim.* (diminuendo) marking. The system concludes with a *dolce* (sweet) marking and a piano (*p*) dynamic in the right hand, with a forte (*f*) dynamic in the left hand.

The second system continues the melodic lines, featuring a *cresc.* (crescendo) marking in the left hand.

The third system is marked *a tempo* and includes a *f* (forte) dynamic and a *cresc. et rall.* (crescendo and rallentando) marking in the left hand. The right hand features a series of chords with accents.

The fourth system continues the chordal texture in the right hand, with a piano (*p*) dynamic and accents.

The fifth system maintains the complex texture, with piano (*p*) dynamics and accents throughout.

8



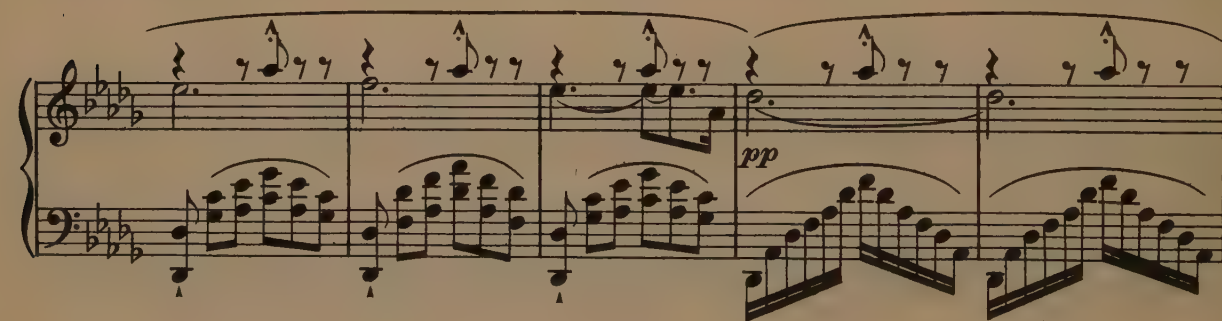
First system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with a forte *mf* dynamic and an *espress.* (expressive) instruction. The bass staff provides a harmonic accompaniment with chords and eighth-note figures.



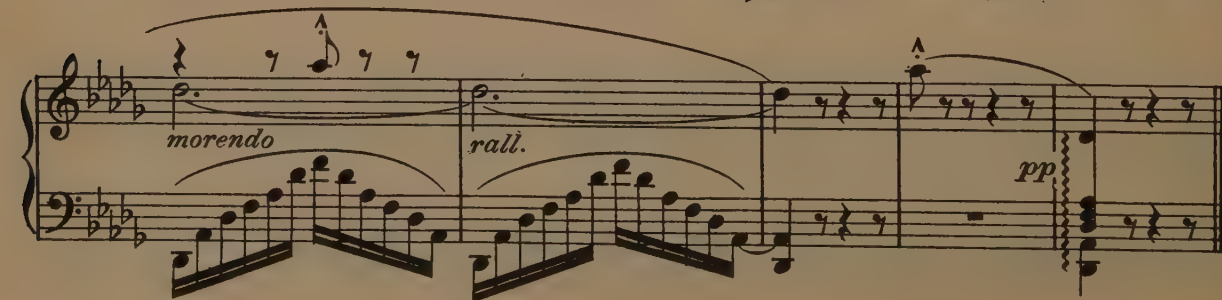
Second system of musical notation. The tempo is marked *a tempo*. The treble staff continues the melodic line, with a *rit.* (ritardando) marking. The bass staff maintains the accompaniment.



Third system of musical notation. The treble staff features a series of eighth-note patterns. The bass staff continues the accompaniment with chords and eighth-note figures.



Fourth system of musical notation. The treble staff features a series of eighth-note patterns. The bass staff continues the accompaniment with chords and eighth-note figures. A *pp* (pianissimo) dynamic marking is present.



Fifth system of musical notation. The treble staff features a series of eighth-note patterns. The bass staff continues the accompaniment with chords and eighth-note figures. The system concludes with a *morendo* (fading) instruction, a *rall.* (rallentando) instruction, and a final *pp* (pianissimo) dynamic marking.

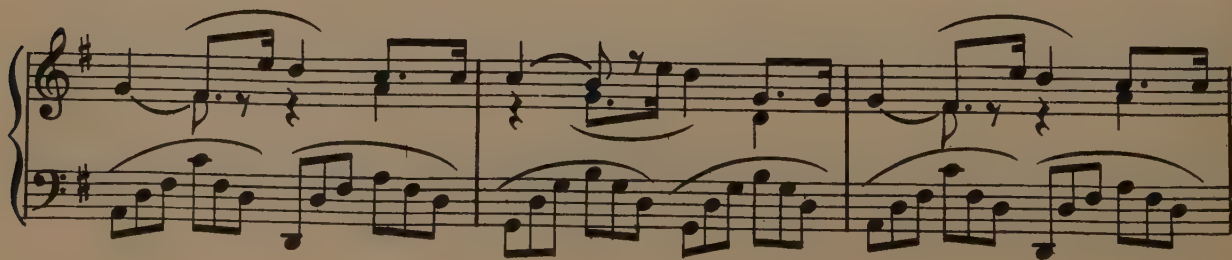
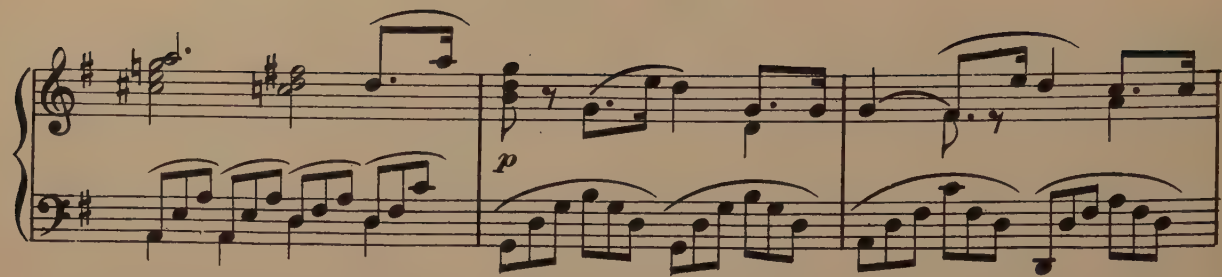
Cujus Animam

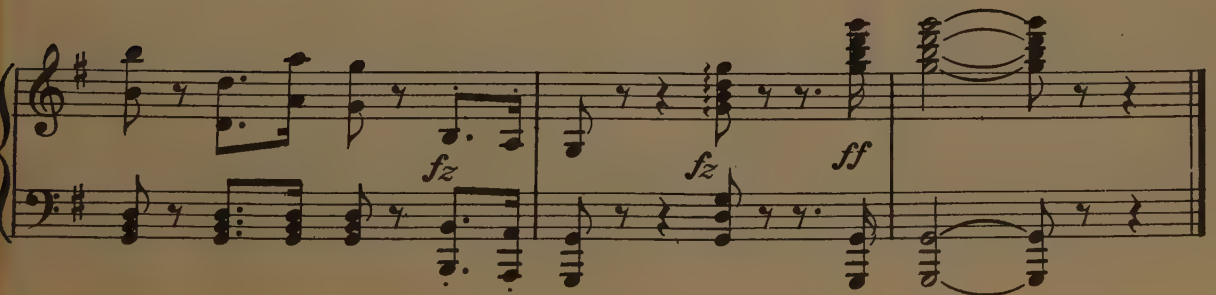
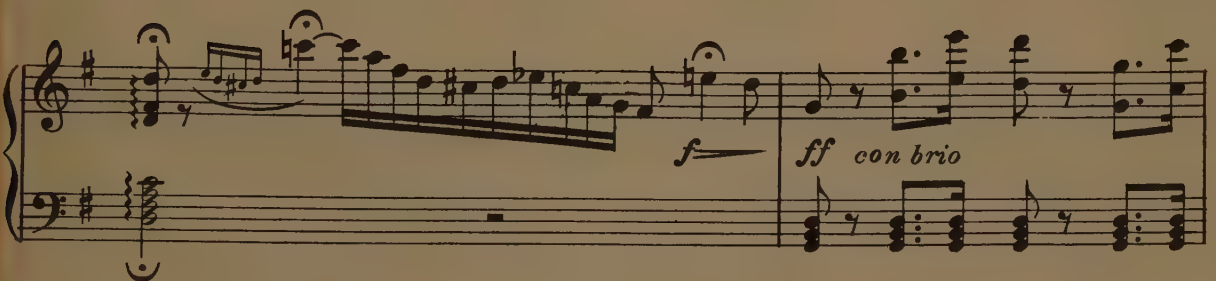
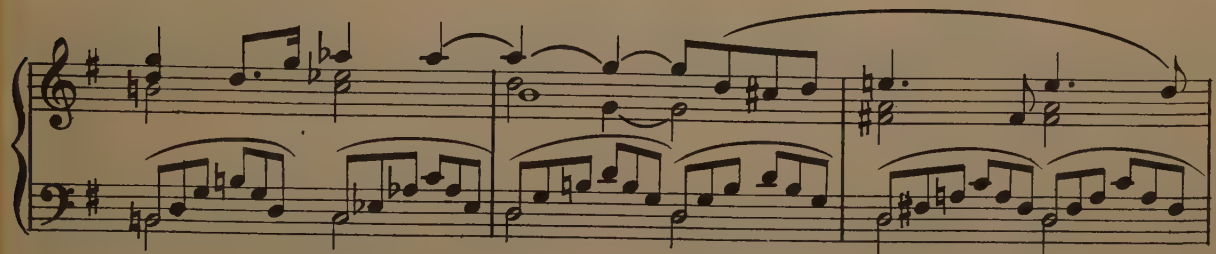
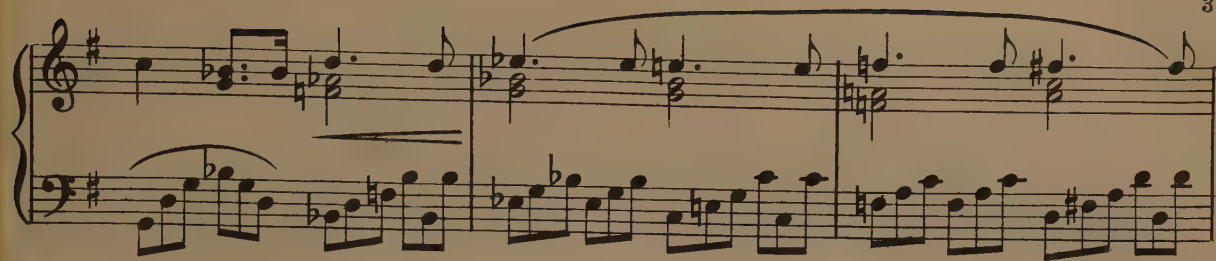
(From "Stabat Mater")

Allegro maestoso

G. ROSSINI.

The musical score is written for piano in G major, 2/4 time, and consists of five systems of staves. The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a forte (*f*) dynamic, with a fortissimo (*ff*) section following. The fourth system is marked fortissimo (*ff*). The fifth system concludes the piece with a final melodic flourish. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.



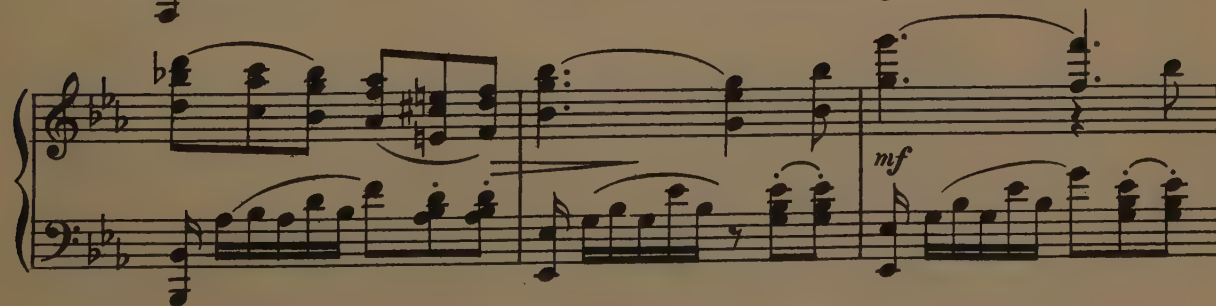
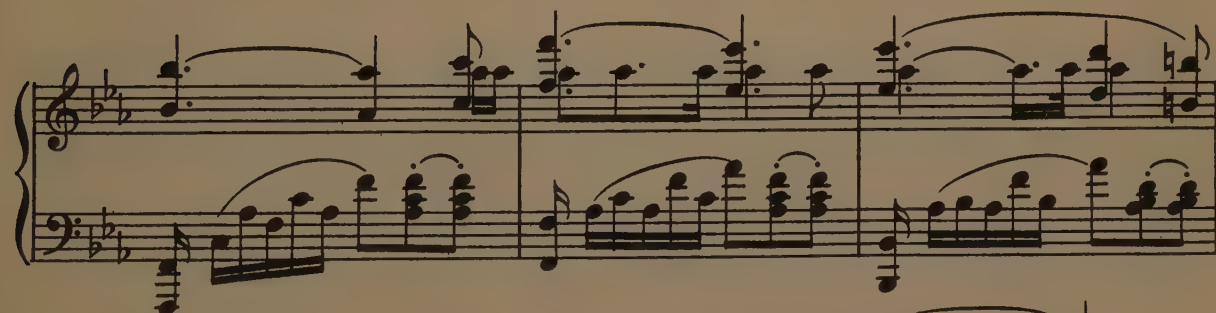
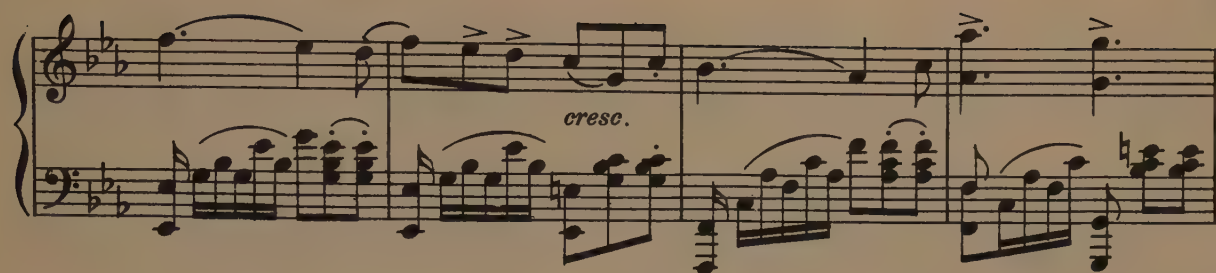


The Angels' Serenade

G. BRAGA

Animato con moto

The musical score is written for piano and voice. It begins with the tempo marking "Animato con moto". The piano part is in 6/8 time, with a key signature of two flats (B-flat and E-flat). The first system shows the piano introduction with a *pp* (pianissimo) dynamic. The vocal part enters in the second measure of the first system. The second system includes the marking *espressivo* (expressive) for the vocal line. The score consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords or moving lines in the right hand. The vocal line is a melody with various intervals and rests, including a final measure with a double bar line.




First system of a musical score in B-flat major (two flats). The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is placed above the right hand.

Second system of the musical score. The right hand has a melody with rests and eighth notes, with lyrics underneath: *f sempre - et - rit ard - en - do*. The left hand continues with eighth-note accompaniment.

Third system of the musical score. The right hand has a melody with eighth notes and rests, with the tempo marking *Poco più animato* above it. The left hand continues with eighth-note accompaniment. The tempo changes from *a tempo* to *poco agitato*.

Fourth system of the musical score. The right hand has a melody with eighth notes and rests, with a *cresc* marking above it. The left hand continues with eighth-note accompaniment. A *f* marking is placed above the right hand.

Fifth system of the musical score. The right hand has a melody with eighth notes and rests, with a *dim.* marking above it. The left hand continues with eighth-note accompaniment. A *rit.* marking is placed above the right hand.



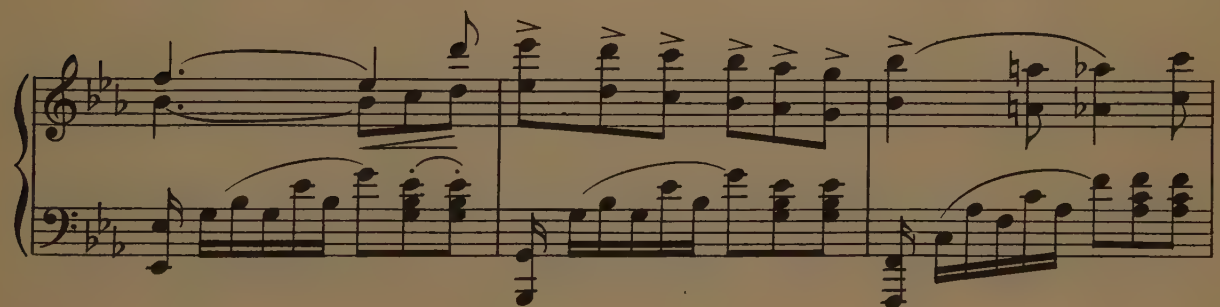
First system of musical notation. The treble staff begins with a piano (*p*) dynamic and the tempo marking *Tempo Io*. The bass staff features a steady eighth-note accompaniment. The key signature has two flats.



Second system of musical notation. The treble staff continues with sustained chords and moving lines. The bass staff maintains the eighth-note accompaniment.



Third system of musical notation. The treble staff shows a crescendo in dynamics, marked *mf* and *cresc.*. The bass staff continues with the eighth-note accompaniment.



Fourth system of musical notation. The treble staff features more complex rhythmic patterns and sustained chords. The bass staff continues with the eighth-note accompaniment.



Fifth system of musical notation. The treble staff begins with a forte (*f*) dynamic and concludes with a *ritard.* (ritardando) marking. The bass staff continues with the eighth-note accompaniment.



First system of musical notation. The treble clef staff contains a melody with a forte (*f*) dynamic marking, followed by the instruction *con anima*, and then a ritardando (*rit.*) marking. The bass clef staff provides a harmonic accompaniment with chords and moving lines.



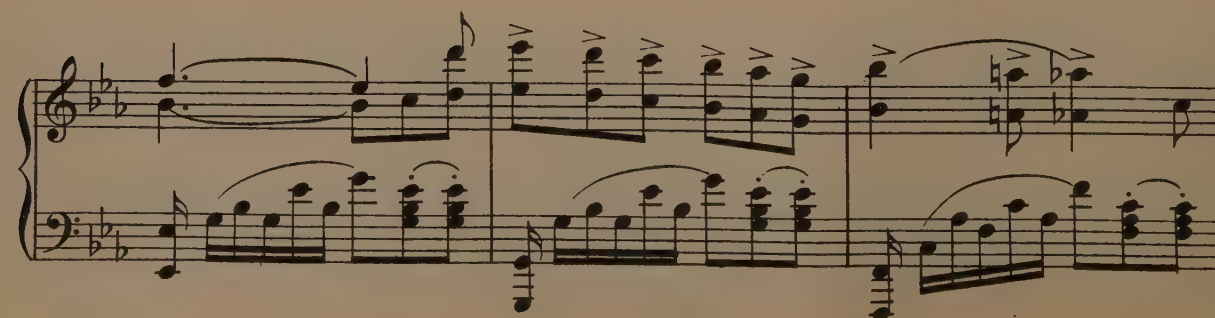
Second system of musical notation. The treble clef staff begins with the tempo marking *a tempo* and a piano (*pp*) dynamic. The bass clef staff continues the accompaniment, with a mezzo-forte (*mf*) dynamic marking appearing in the middle of the system.



Third system of musical notation. The treble clef staff features a piano (*p*) dynamic marking. The bass clef staff continues the accompaniment, with a mezzo-forte (*mf*) dynamic marking appearing at the end of the system.



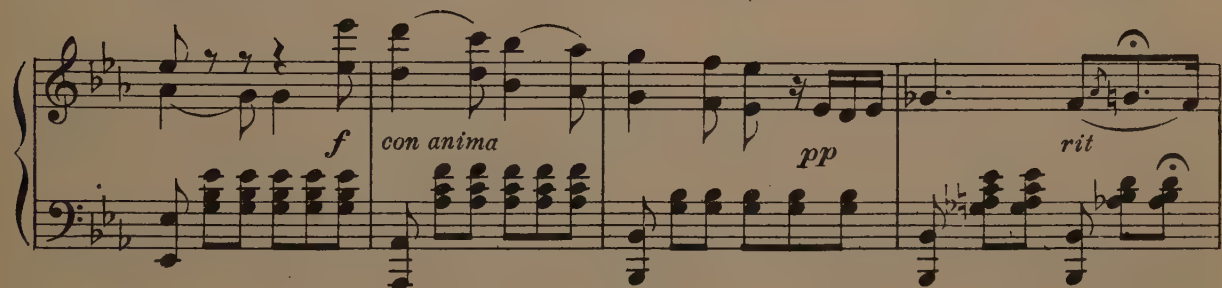
Fourth system of musical notation. The treble clef staff includes a crescendo (*cresc.*) marking. The bass clef staff continues the accompaniment.



Fifth system of musical notation. The treble clef staff features a series of accents (*>*) over the notes. The bass clef staff continues the accompaniment.



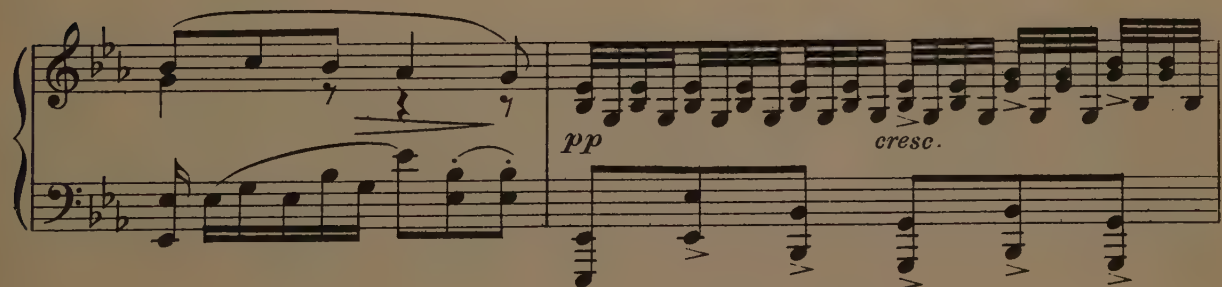
First system of musical notation. The right hand features a melodic line with a trill in the final measure, while the left hand provides a rhythmic accompaniment. A *dim* (diminuendo) marking is present over the right hand's trill.



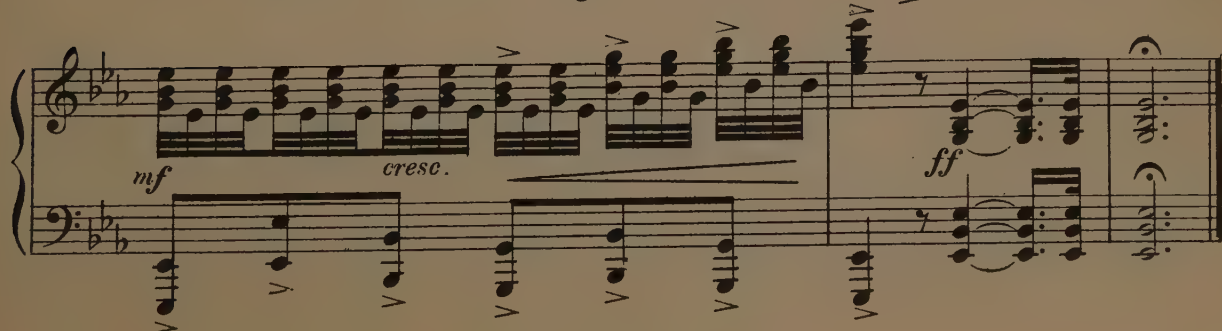
Second system of musical notation. The right hand begins with a *f* (forte) dynamic and a *con anima* instruction. The left hand features a series of chords. Dynamics include *f*, *pp* (pianissimo), and *rit* (ritardando).



Third system of musical notation. The right hand has a *pp* dynamic. The tempo is marked *Tempo I.* The left hand continues with a rhythmic accompaniment.



Fourth system of musical notation. The right hand features a *pp* dynamic and a *cresc.* (crescendo) marking. The left hand continues with a rhythmic accompaniment.



Fifth system of musical notation. The right hand features a *mf* (mezzo-forte) dynamic and a *cresc.* marking. The left hand continues with a rhythmic accompaniment. The system concludes with a *ff* (fortissimo) dynamic.

Adeste Fideles

Paraphrase

R. VILBAC

Lento

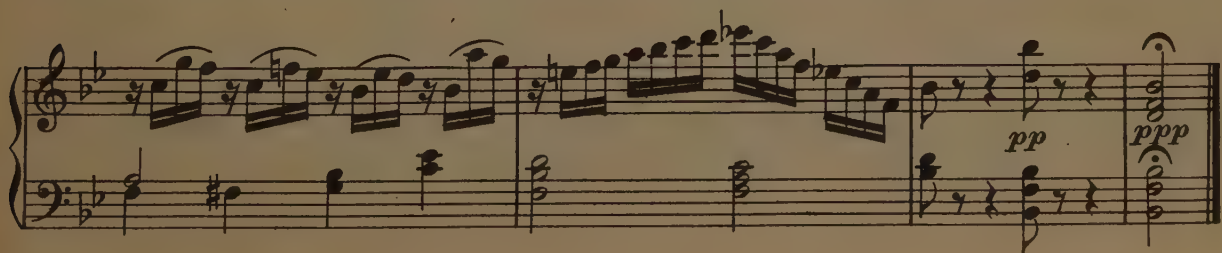
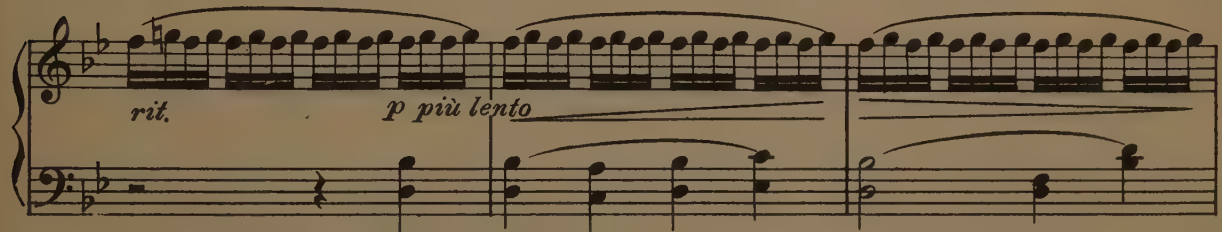
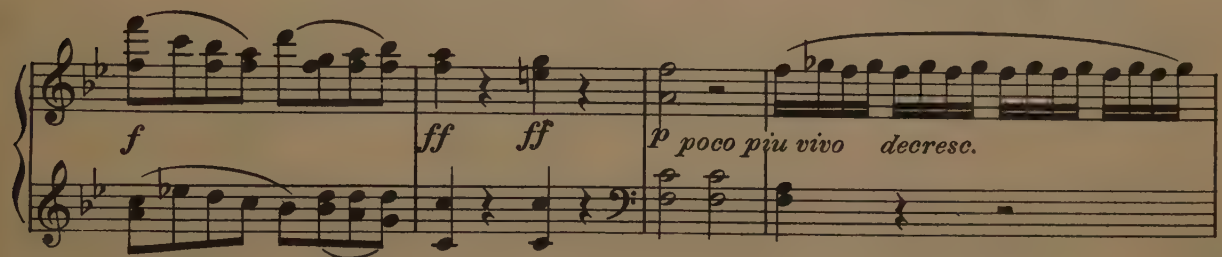
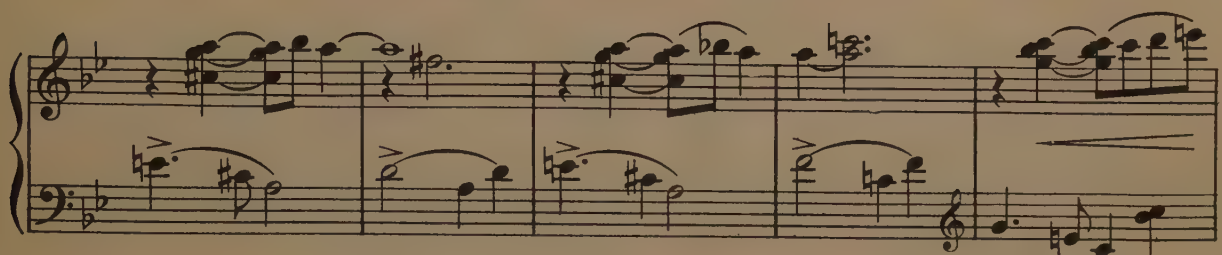
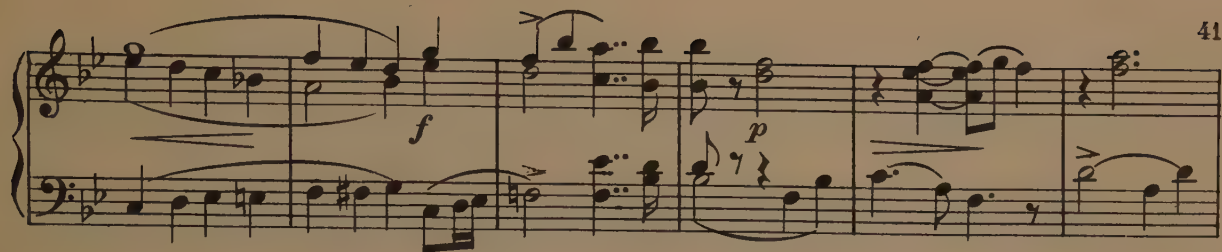
p

p

mf

f

p



Funeral March

(From Sonata Op. 35, N^o 4.)

FR. CHOPIN

Lento

p

mp

fs

f

f

First system of musical notation, measures 1-4. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat) and common time. The bass staff features a melodic line with trills and slurs, while the right staff provides harmonic accompaniment with chords and moving lines. Dynamics include *sempre f*, *tr*, *dim.*, *p*, and *ff*.

Second system of musical notation, measures 5-8. The music continues with complex textures in both staves, including triplets and rapid sixteenth-note passages. Dynamics include *f* and *sf*.

Third system of musical notation, measures 9-12. The bass staff continues with trills and slurs, while the right staff has a more active melodic line. Dynamics include *sempre f*, *tr*, *dim.*, and *p*.

Fourth system of musical notation, measures 13-16. The right staff begins with a melodic line marked *pp et espressivo*. The bass staff continues with its characteristic trills and slurs.

Fifth system of musical notation, measures 17-20. The right staff features a melodic line with slurs and ties, while the bass staff continues with trills and slurs. The system concludes with a double bar line.



First system of musical notation. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody consists of eighth and sixteenth notes, some beamed together. The bass staff features a continuous eighth-note accompaniment. A dynamic marking of *p* (piano) is placed at the beginning of the first measure.



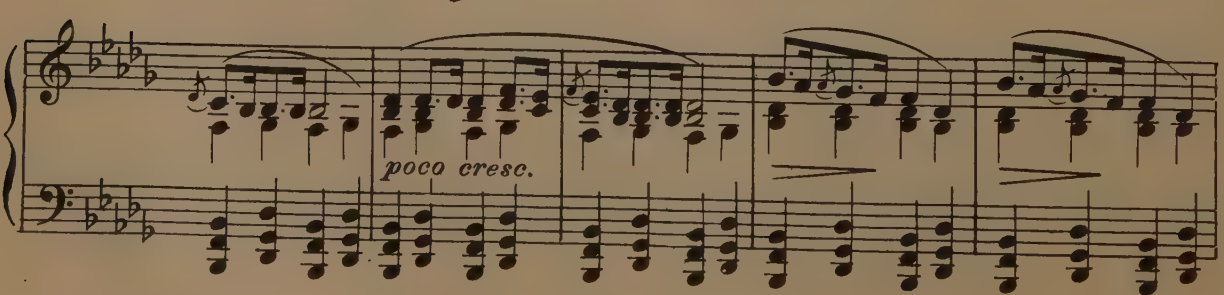
Second system of musical notation. The treble staff continues the melody with some rests and slurs. The bass staff continues the eighth-note accompaniment. Dynamic markings include *f* (forte) in the second measure, *dim.* (diminuendo) in the third measure, and *p* (piano) in the fourth measure.



Third system of musical notation. The treble staff includes a trill marked *tr* in the fourth measure. The bass staff continues the eighth-note accompaniment. There are crescendo and decrescendo hairpins in both staves.



Fourth system of musical notation. The treble staff has two first endings marked 1 and 2. The first ending leads back to the beginning of the system. The second ending leads to the start of the fifth system. The bass staff continues the eighth-note accompaniment. Dynamic markings of *p* (piano) are present in the third and fourth measures.



Fifth system of musical notation. The treble staff features a more complex melody with sixteenth notes and slurs. The bass staff continues the eighth-note accompaniment. A dynamic marking of *poco cresc.* (poco crescendo) is placed in the second measure.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as slurs, trills, and dynamic markings.

System 1: The first system shows a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *fz* (forzando) and *fz* (forzando).

System 2: The second system continues the melodic and harmonic development. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

System 3: The third system features a melodic line with trills and a harmonic accompaniment. Dynamics include *sf* (sforzando), *sempre f* (sempre forte), *dim.* (diminuendo), and *p* (piano).

System 4: The fourth system shows a melodic line with trills and a harmonic accompaniment. Dynamics include *ff* (fortissimo) and *ff* (fortissimo).

System 5: The fifth system concludes the page with a melodic line and a harmonic accompaniment. Dynamics include *sf* (sforzando), *f* (forte), *dim.* (diminuendo), and *p et calando* (piano and decrescendo).

Largo

G. F. HANDEL.

Largo

p et portemento

cresc.

mf

mf

p

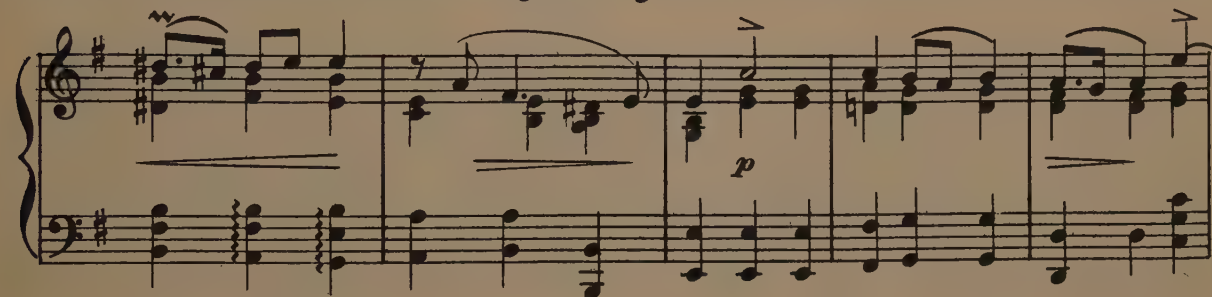
cresc.

The musical score is written for a grand staff (treble and bass clefs) in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system is marked 'Largo' and 'p et portemento', featuring a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system is marked 'cresc.' and 'mf'. The third system is marked 'p'. The fourth system is marked 'cresc.'. The fifth system is marked 'cresc.' and features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.



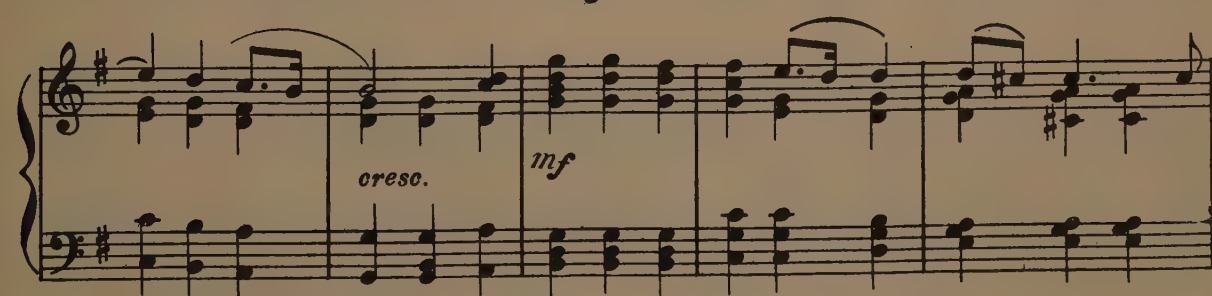
First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The word *cresc.* is written in the right margin.

cresc.



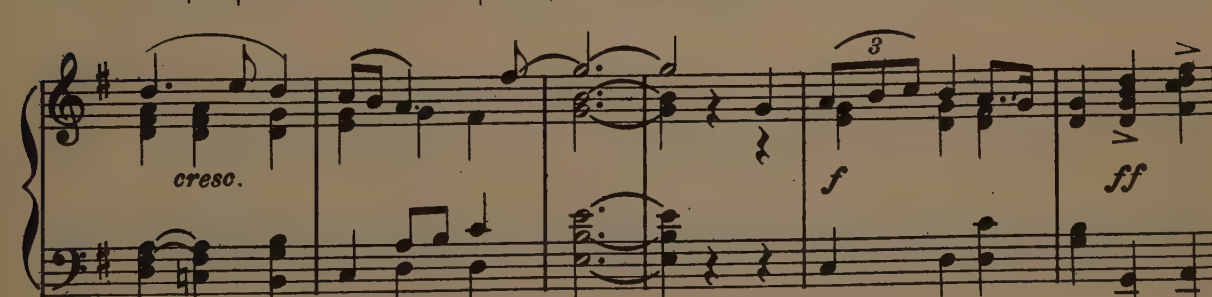
Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The word *p* is written in the right margin.

p



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The word *cresc.* is written in the left margin, and the word *mf* is written in the right margin.

cresc. *mf*



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The word *cresc.* is written in the left margin, the word *f* is written in the right margin, and the word *ff* is written in the right margin.

cresc. *f* *ff*



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The bass staff has a key signature of one sharp (F#) and a common time signature. The music consists of chords and single notes. The word *sempre* is written in the left margin, and the word *ff et ritard* is written in the right margin.

sempre *ff et ritard*

Inflammatus

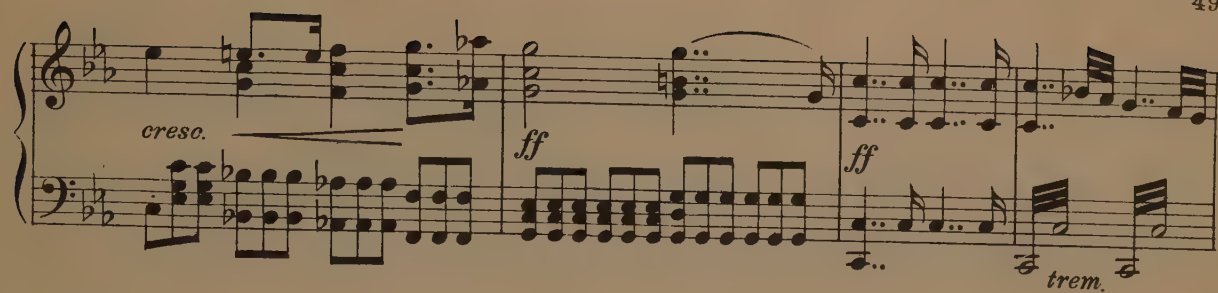
(From "Stabat Mater")

G. ROSSINI

Maestoso con moto

The musical score is written for piano and voice. It consists of five systems of music. The piano part is in the lower register, and the vocal part is in the upper register. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked "Maestoso con moto". The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The vocal part is marked "sotto voce" (softly). The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal part features a melodic line with some grace notes and rests. The score is arranged in five systems, each with a piano part and a vocal part. The first system has a *ff* dynamic. The second system has a *pp* dynamic. The third system has a *f* dynamic. The fourth system has a *sotto voce* dynamic. The fifth system has a *f* dynamic.

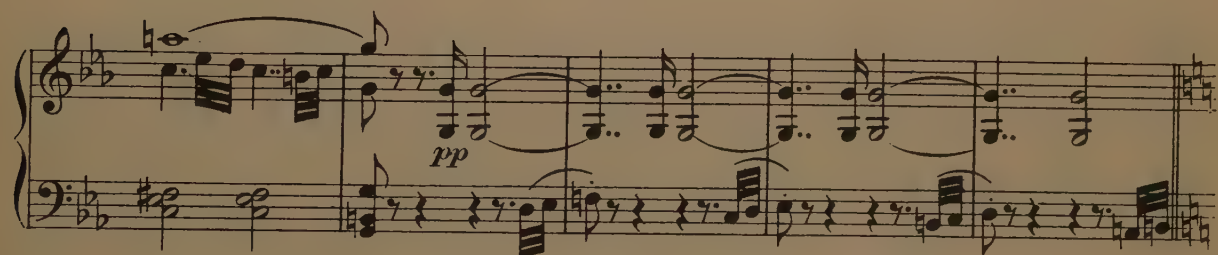
ff *ff* *pp* *f* *sotto voce* *f*



First system of musical notation. The treble staff contains a melodic line with a crescendo marking (*cresc.*) and a fortissimo marking (*ff*). The bass staff contains a rhythmic accompaniment with a fortissimo marking (*ff*) and a tremolo marking (*trem.*).



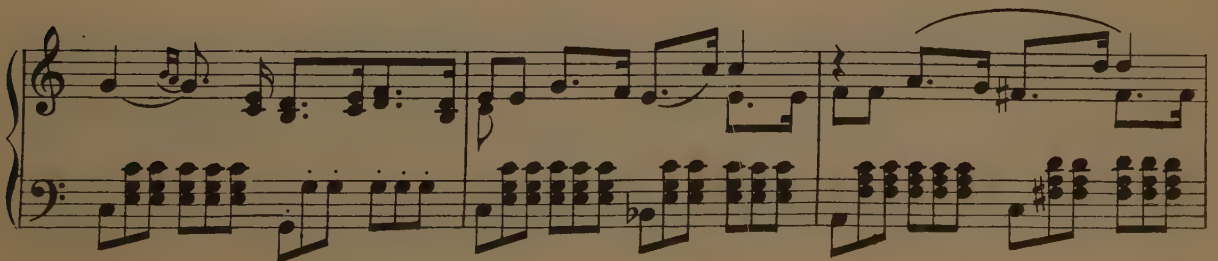
Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment.



Third system of musical notation. The treble staff contains a melodic line with a piano marking (*pp*). The bass staff contains a rhythmic accompaniment.



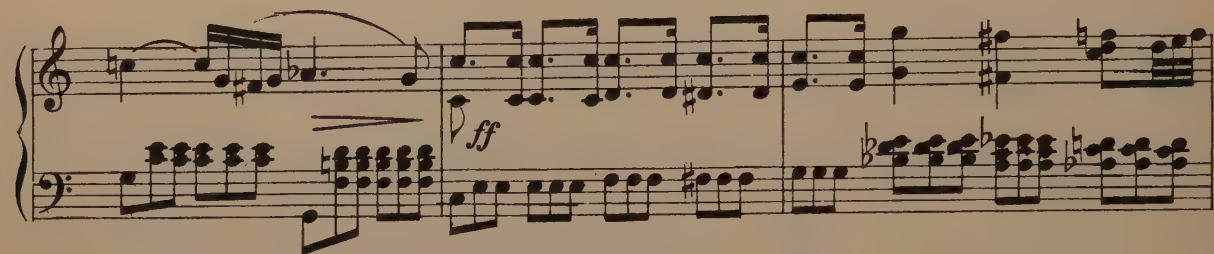
Fourth system of musical notation. The treble staff contains a melodic line with a piano marking (*p*) and a *Cantabile* marking. The bass staff contains a rhythmic accompaniment with a *sotto voce* marking.



Fifth system of musical notation. The treble staff contains a melodic line. The bass staff contains a rhythmic accompaniment.



First system of musical notation. The treble clef staff features a melodic line with trills (tr) and a final flourish. The bass clef staff provides a rhythmic accompaniment with chords and eighth notes. A fortissimo (ff) dynamic marking is present in the latter half of the system.



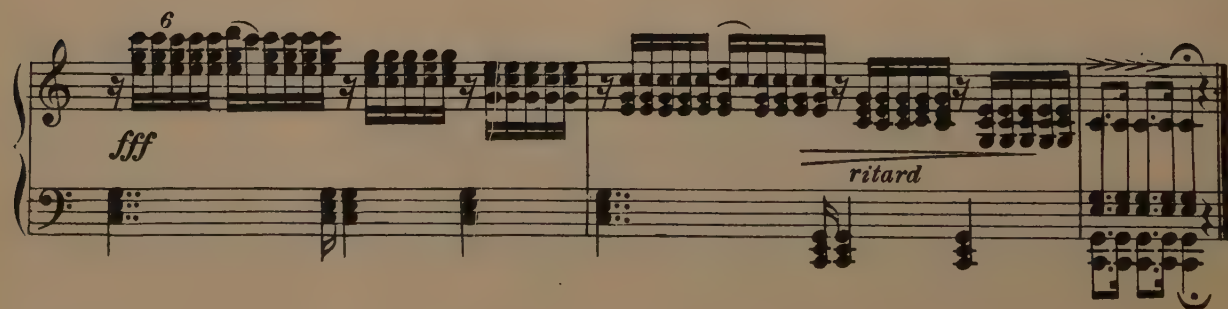
Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a dense, rapid chordal texture. A fortissimo (ff) dynamic marking is present in the middle of the system.



Third system of musical notation. The treble clef staff has a more active melodic line. The bass clef staff continues with a dense, rapid chordal texture. Dynamic markings include fortissimo (ff) and fortissimo (fz).



Fourth system of musical notation. The treble clef staff features a melodic line with a final flourish. The bass clef staff has a dense, rapid chordal texture. A fortissimo (ff) dynamic marking is present in the middle of the system.



Fifth system of musical notation. The treble clef staff features a melodic line with a final flourish. The bass clef staff has a dense, rapid chordal texture. Dynamic markings include fortissimo (fff) and ritard.

The Shepherd Boy

Like some vision olden, of far other time,
When the age was golden, in the young world's prime.
Is thy soft pipe ringing, O lonely shepherd boy;
What song art thou singing, in thy youth and joy?

G. D. WILSON

Allegretto

p

pp

p

mf

This page contains five systems of musical notation for a piano piece, written in G major (one sharp) and 3/4 time. The notation includes treble and bass staves for each system, with various musical symbols such as notes, rests, slurs, and ornaments. Dynamics and tempo markings are used throughout to guide the performer.

System 1: Features a treble staff with eighth-note patterns and a bass staff with chords. Markings include *rit.* (ritardando), *a tempo*, *pp* (pianissimo), and *p* (piano). Trills are indicated above certain notes.

System 2: Continues the melodic and harmonic development. It includes a *rit.* marking and trills in the treble staff.

System 3: Shows a change in tempo with the marking *a tempo*. Dynamics include *p cresc.* (piano crescendo) and *pp*. Trills are present in the treble staff.

System 4: Features a *trill* marking above the first measure of the treble staff. Dynamics include *p*, *f* (forte), and *cresc.* (crescendo). The system ends with a wavy line indicating a trill or tremolo.

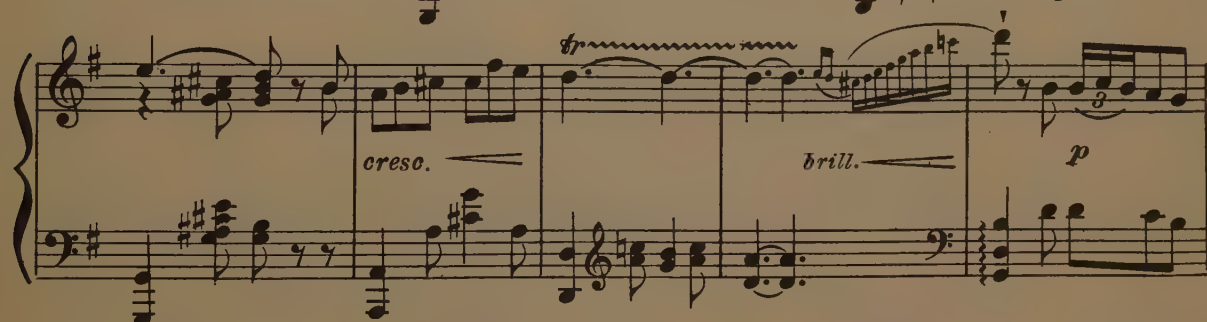
System 5: The final system on the page. It begins with a *brill.* (brilliant) marking. Dynamics include *p* and *pp*. Trills are indicated in the treble staff.



First system of musical notation. The treble and bass staves are in G major (one sharp). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *cresc.*, *rit.*, *a tempo*, and *pp*.



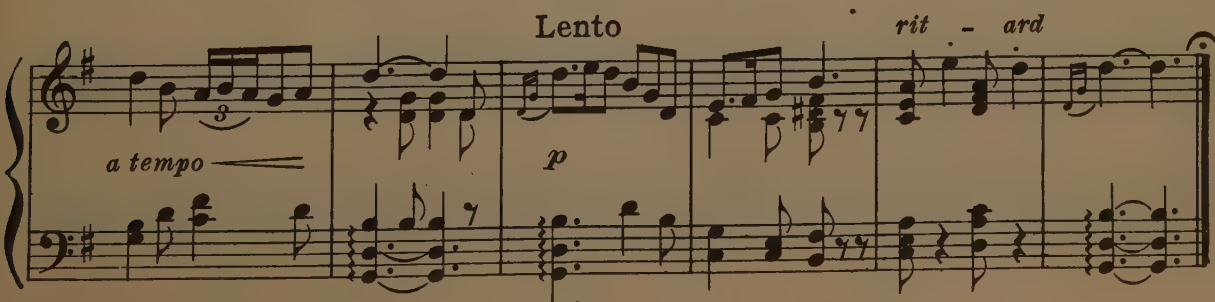
Second system of musical notation. The treble and bass staves continue the piece. Dynamic markings include *p* and *f*.



Third system of musical notation. The treble and bass staves continue the piece. Dynamic markings include *cresc.*, *brill.*, and *p*.



Fourth system of musical notation. The treble and bass staves continue the piece. Dynamic markings include *pp*, *p*, and *rit.*.



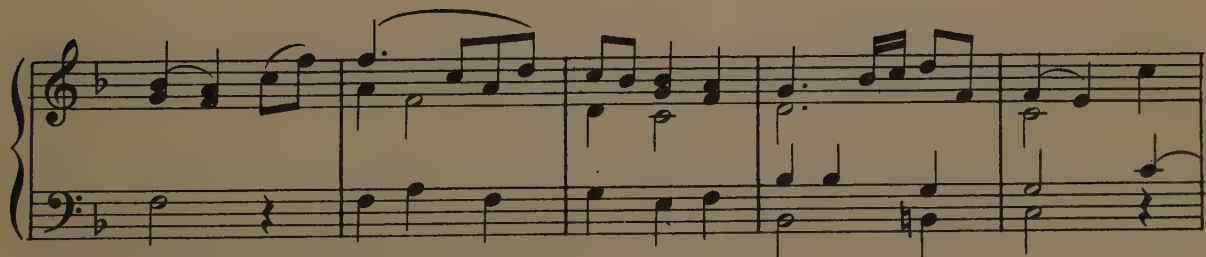
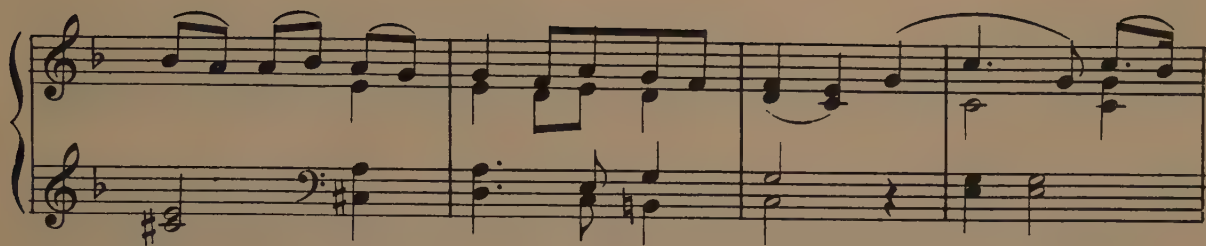
Fifth system of musical notation. The treble and bass staves continue the piece. Dynamic markings include *a tempo*, *p*, and *rit. - ard*. The tempo marking *Lento* is also present.

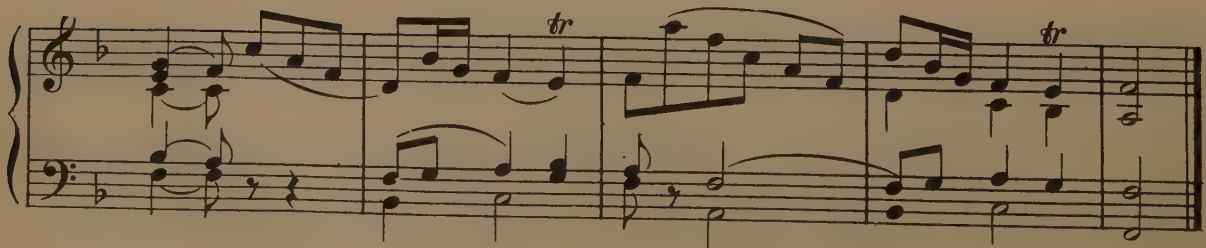
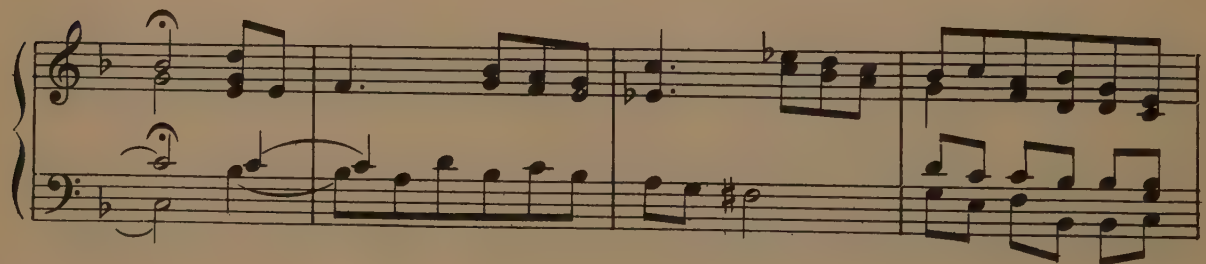
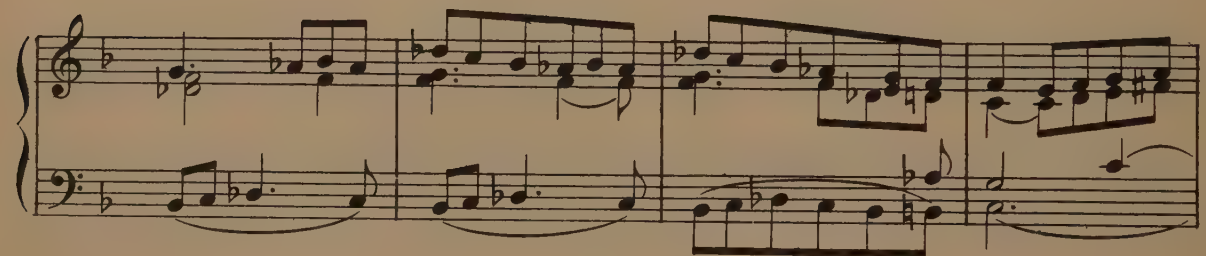
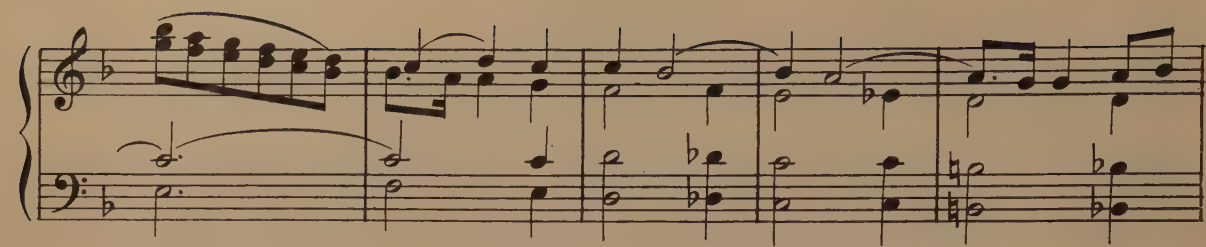
Ave Verum

JOSEPH HAYDN

Andante

dolce





Andante Religioso

FRANCIS THOMÉ

Andante

p e sostenuto

p rall.

dolce e sostenuto

p

simile

cresc.

rall.

a tempo

p

cre - scen -

-do

riten.

rall.

Poco piu mosso

sempre dolce

simile

cresc.

sf con anima

cresc.

simile



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment. The tempo/mood instruction *sans retarder* is written above the bass staff. A dynamic marking *f* (forte) is present at the end of the system.

sans retarder

f



Second system of musical notation. The tempo/mood instruction *a tempo* is written above the treble staff. The instruction *molto rit.* (molto ritardando) is written above the bass staff. The instruction *sempre sostenuto* is written above the treble staff.

a tempo

molto rit.

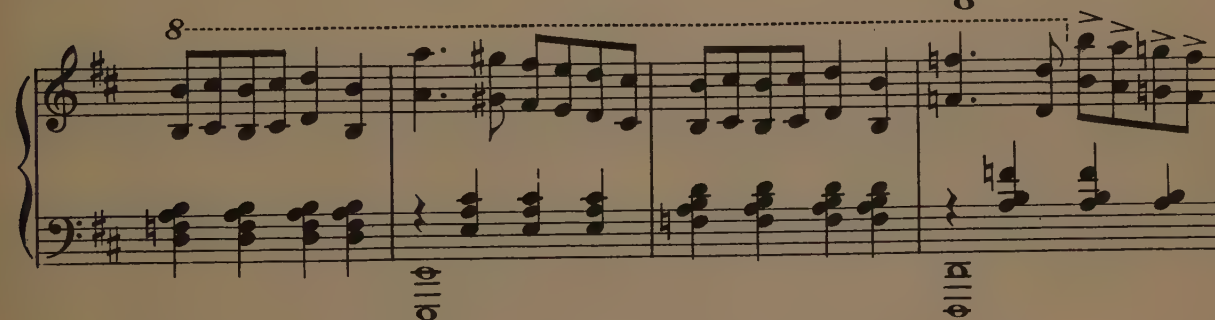
sempre sostenuto



Third system of musical notation. The instruction *cresc* (crescendo) is written above the treble staff. The instruction *simile* is written below the bass staff. A repeat sign is present at the end of the system.

cresc

simile



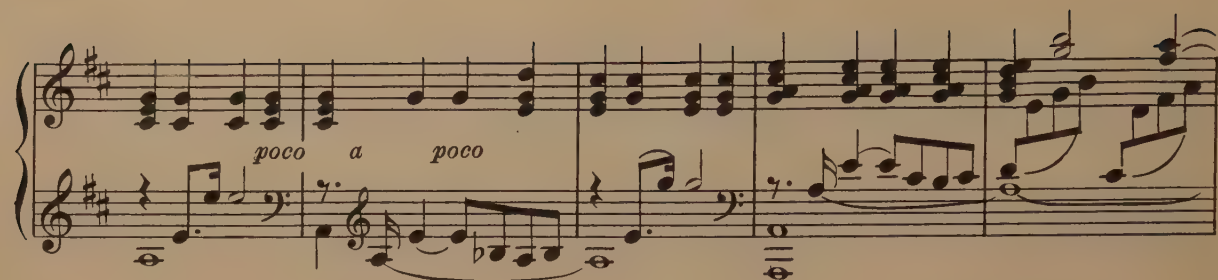
Fourth system of musical notation. This system continues the musical piece with similar notation and dynamics as the previous systems.



Fifth system of musical notation. The dynamic marking *f* (forte) is written above the bass staff. The instruction *diminuendo* is written above the treble staff.

f

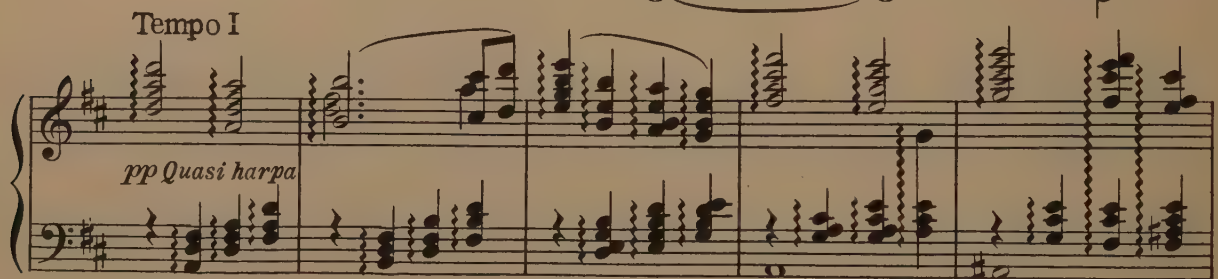
diminuendo



First system of musical notation. The treble staff contains a series of chords and single notes, with the word *poco* appearing above the first measure. The bass staff contains a melodic line with eighth and sixteenth notes, with the word *a* appearing above the second measure and *poco* above the third measure. The system concludes with a double bar line.



Second system of musical notation. The treble staff continues with chords and melodic fragments. The bass staff features a more active melodic line with eighth notes. The word *riten* (ritardando) is written above the bass staff in the fourth measure. The system ends with a double bar line.



Third system of musical notation. The treble staff is filled with rapid, wavy sixteenth-note patterns. The bass staff has a more rhythmic accompaniment. The word *Tempo I* is written above the first measure, and *pp Quasi harpa* is written above the second measure. The system concludes with a double bar line.



Fourth system of musical notation. The treble staff continues with rapid sixteenth-note patterns. The bass staff has a melodic line with some rests. The word *sempre* is written above the bass staff in the third measure, and *cresc.* (crescendo) is written above the bass staff in the fourth measure. The system ends with a double bar line.



Fifth system of musical notation. The treble staff continues with rapid sixteenth-note patterns. The bass staff has a melodic line. The word *crescendo* is written below the bass staff in the third measure, and *poco a poco* is written below the bass staff in the fourth and fifth measures. The system ends with a double bar line.

ritenuto *Large* *ff*

Tempo I. *ritard.* *ff* *p* *L.H. calmato* *rall.*

dim. *L.H.* *simile* *pp*

rall. *diminuez* *pp*

Palm Branches

(Les Rameaux)

J. B. FAURE

Andante maestoso

The musical score is written for piano and organ. It consists of five systems of music. The piano part is in the upper staff of each system, and the organ part is in the lower staff. The tempo is marked *Andante maestoso*. The score includes various dynamics: *f* (forte) at the beginning, *p* (piano) for *molto cantabile*, *p cres.* (piano crescendo), *ff* (fortissimo), and *mp* (mezzo-piano). There are also triplets and slurs throughout the piece. The organ part features a series of chords and single notes, while the piano part has a more melodic line with some triplets.

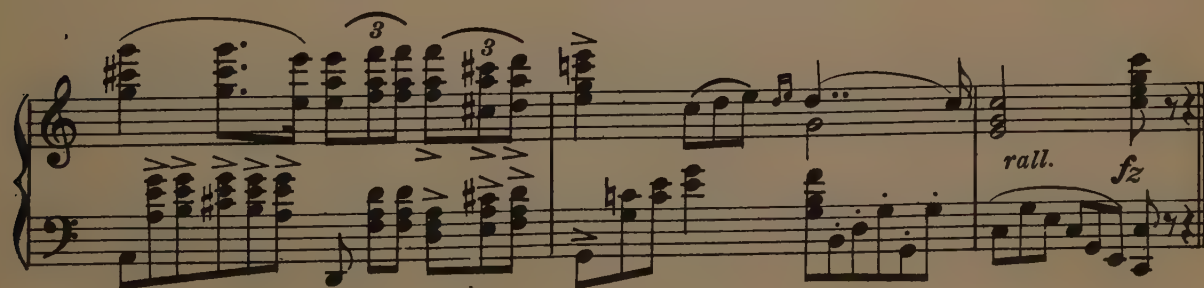
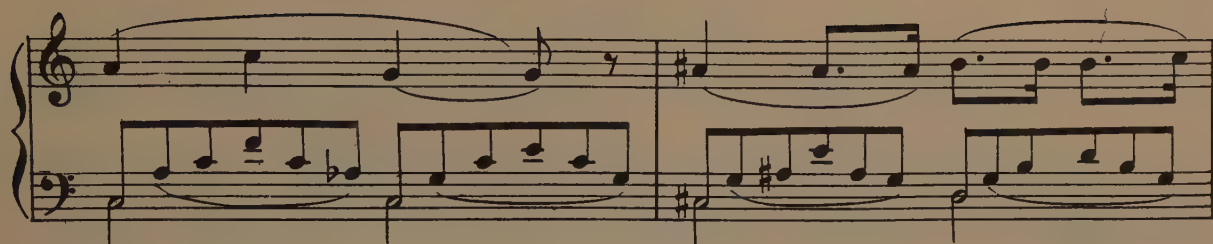
f

p molto cantabile

p cres.

ff

mp



Ave Maria

FR. SCHUBERT

Lento

The first system of musical notation for 'Ave Maria' by Franz Schubert. It features a grand staff with a treble and bass clef. The tempo is marked 'Lento'. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a series of chords in the right hand, marked with a '6' indicating a sextuplet. The left hand plays a simple bass line. The dynamics are marked 'pp' (pianissimo).

The second system of musical notation. The right hand continues with a series of chords, marked with a 'p' (piano). The left hand plays a simple bass line. The dynamics are marked 'p' (piano).

The third system of musical notation. The right hand continues with a series of chords, marked with a 'p' (piano). The left hand plays a simple bass line. The dynamics are marked 'p' (piano).

The fourth system of musical notation. The right hand continues with a series of chords, marked with a '6' indicating a sextuplet. The left hand plays a simple bass line. The dynamics are marked 'p' (piano).

poco rit.

p a tempo

tranquillo assai

pp

p

dim. et rit.

ppp

Dead March

(From "Saul")

G. F. HANDEL

Grave

f

Con Ped. sempre

p

mf *ff*

p

tr *f*

Pleyel's Hymn

Transcription

67

Andante

W. J. WESTBROOK

This musical score is a transcription of Pleyel's Hymn, composed by W. J. Westbrook. It is written for piano and features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Andante'. The score is organized into five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a 'cresc.' (crescendo) marking. The second system features a forte (*f*) dynamic. The third system continues the melodic and harmonic development. The fourth system includes first and second endings, marked with '1' and '2' above the staff, and a piano (*p*) dynamic. The fifth system concludes the piece with a mezzo-forte (*mf*) dynamic and another set of first and second endings. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The Lost Chord

SIR ARTHUR SULLIVAN

Andante Moderato

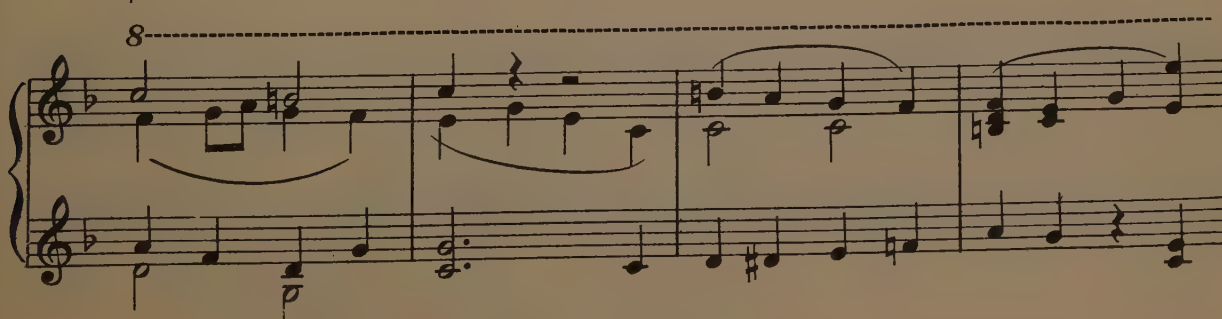
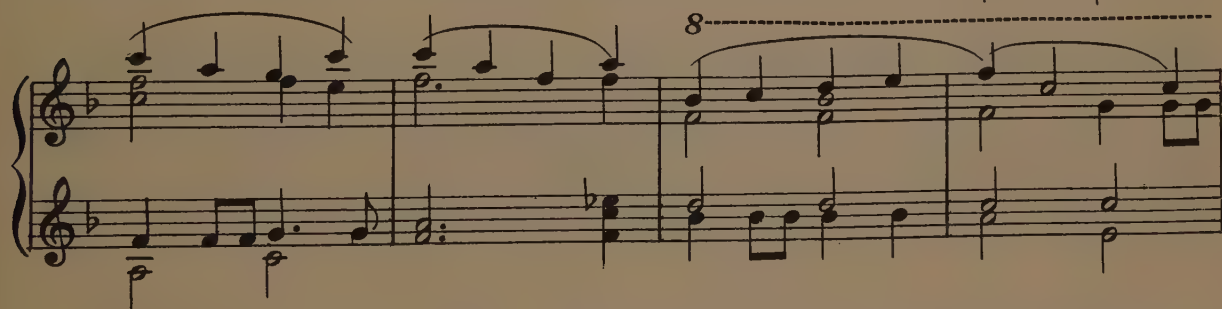
Andante Moderato

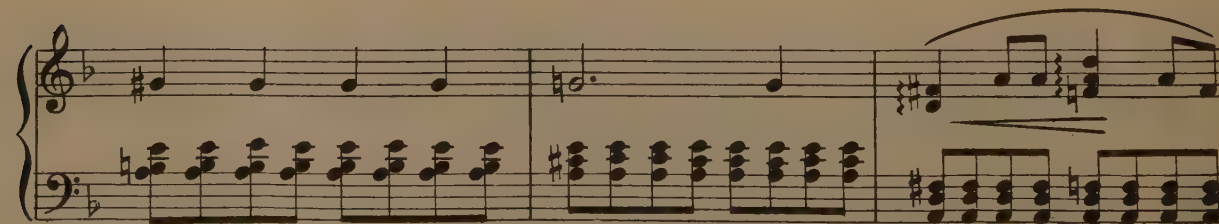
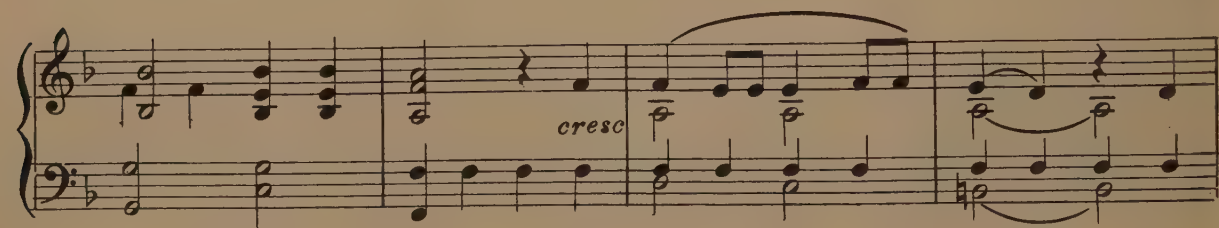
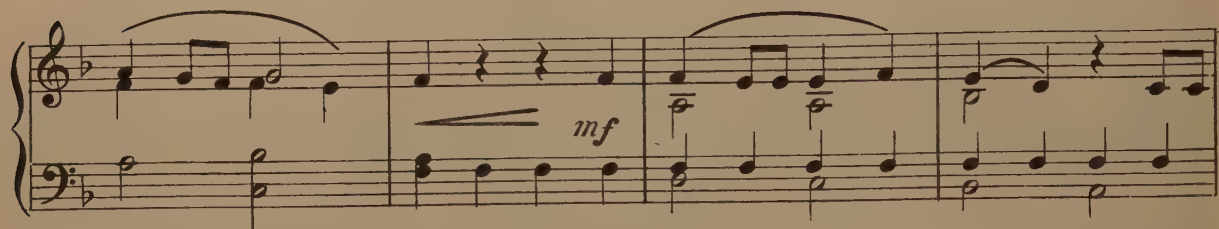
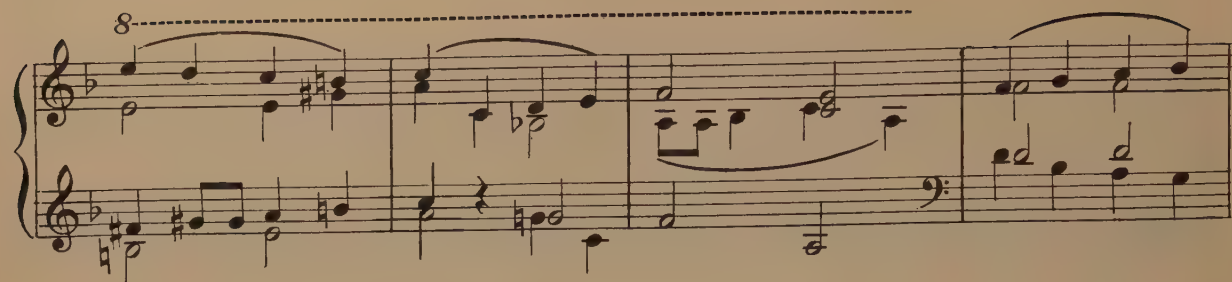
cresc

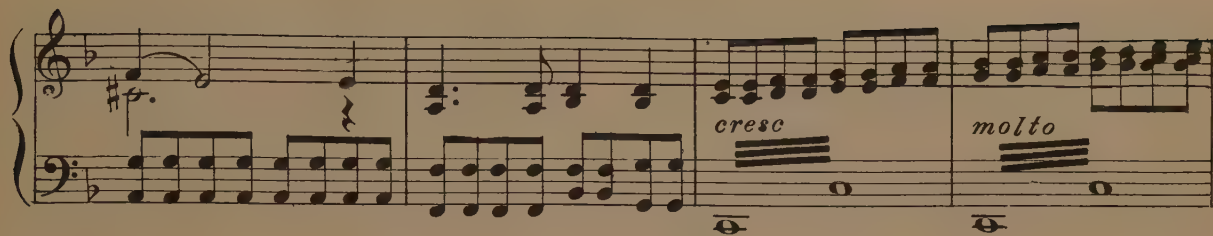
dim

p

cantabile



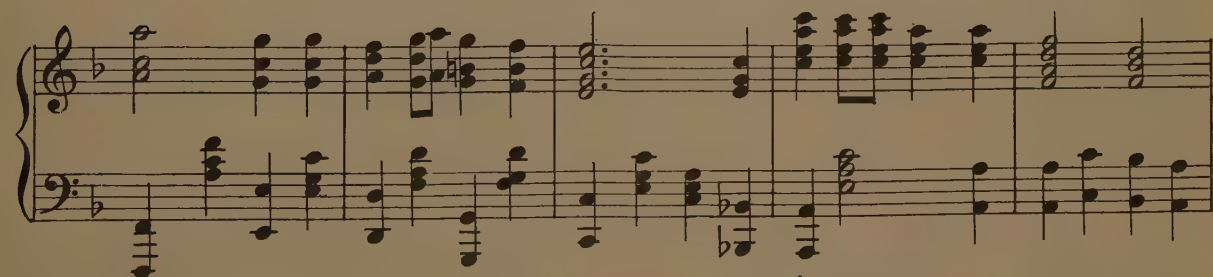




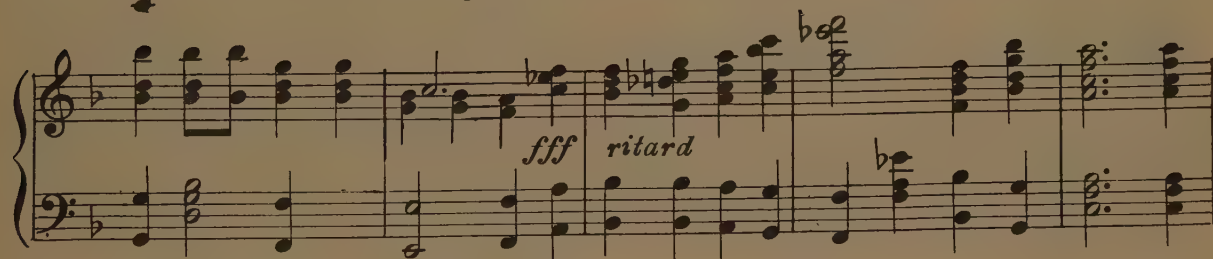
First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a fermata over the first measure. The bass clef staff contains a continuous eighth-note accompaniment. Dynamic markings include *cresc* (crescendo) and *molto* (molto), each accompanied by a hairpin symbol.



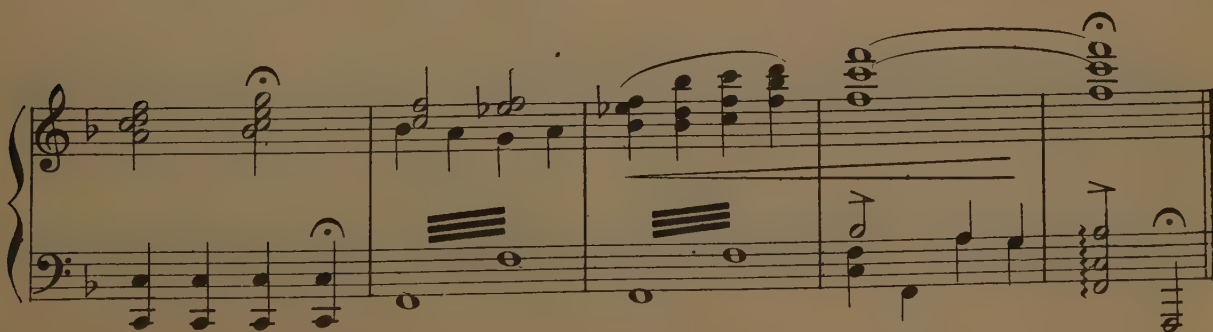
Second system of musical notation. The treble clef staff features a series of chords and a melodic line. The bass clef staff continues the eighth-note accompaniment. The dynamic marking *ff* (fortissimo) is present, along with the tempo marking *Grandioso*.



Third system of musical notation. The treble clef staff shows a continuation of the melodic and harmonic material. The bass clef staff maintains the eighth-note accompaniment. The key signature changes to two flats (Bb and Eb) in the middle of the system.



Fourth system of musical notation. The treble clef staff features a melodic line with a fermata. The bass clef staff continues the eighth-note accompaniment. Dynamic markings include *fff* (fortississimo) and *ritard* (ritardando). The key signature changes to three flats (Bb, Eb, and Ab) in the middle of the system.



Fifth system of musical notation. The treble clef staff features a melodic line with a fermata. The bass clef staff continues the eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Last Dream Of The Virgin

Prelude

J. MASSENET.

Andante religious

p

pp una corda

rf

pp *cresc.* *tre corde*



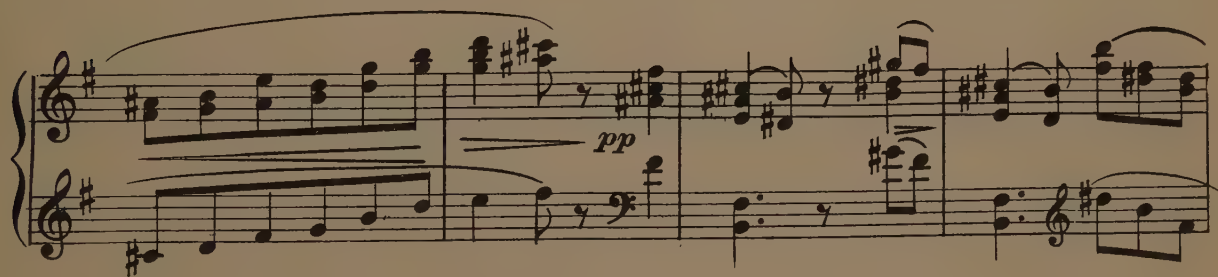
First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, marked *dim* (diminuendo) towards the end. The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *espress* (espressivo).



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *un poco accel* (un poco accelerando).



Third system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamics include *rall* (rallentando), *pp* (pianissimo), and *a tempo dolce calmato* (a tempo dolce calmato).



Fourth system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo).

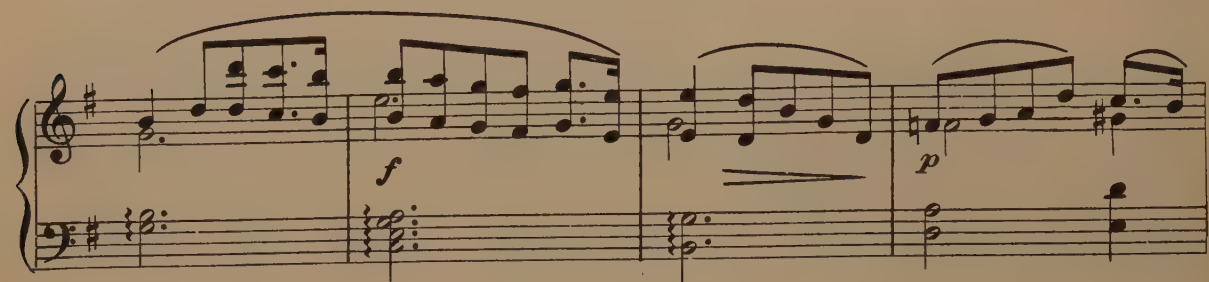


Fifth system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Tempo I



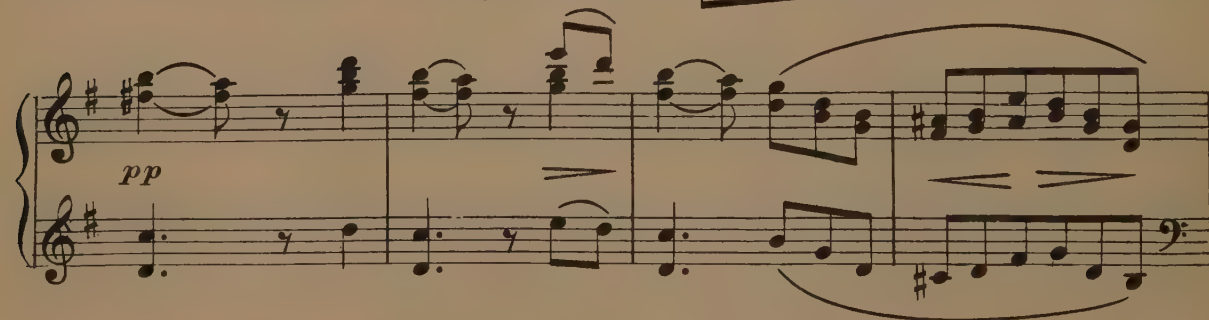
First system of musical notation. The treble staff contains a melodic line with a slur over the first two measures. The bass staff contains a harmonic accompaniment. The dynamic marking *pp una corde* is written above the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a dynamic marking *f* in the second measure and a *p* in the fourth measure.



Third system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a dynamic marking *cresc* in the second measure and a *f* in the fourth measure.



Fourth system of musical notation. The treble staff begins with a *pp* dynamic marking. The bass staff has a *p* dynamic marking in the second measure.



Fifth system of musical notation. The treble staff contains a melodic line with a slur. The bass staff has dynamic markings *p*, *f*, *pp*, *rall.*, *dim.*, and *ppp* across the measures.

The Heavens Are Telling

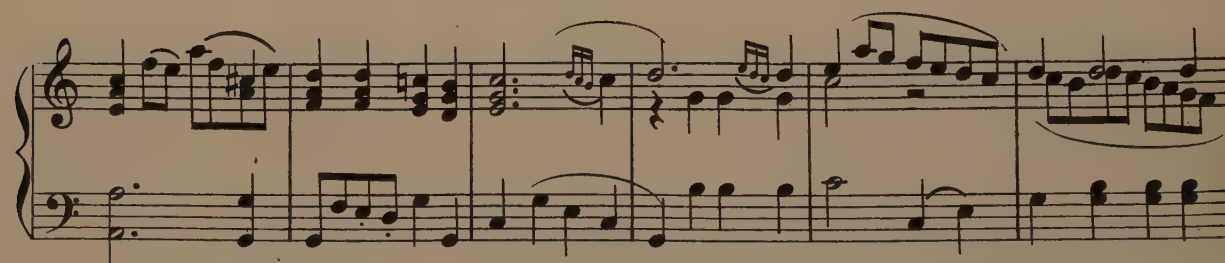
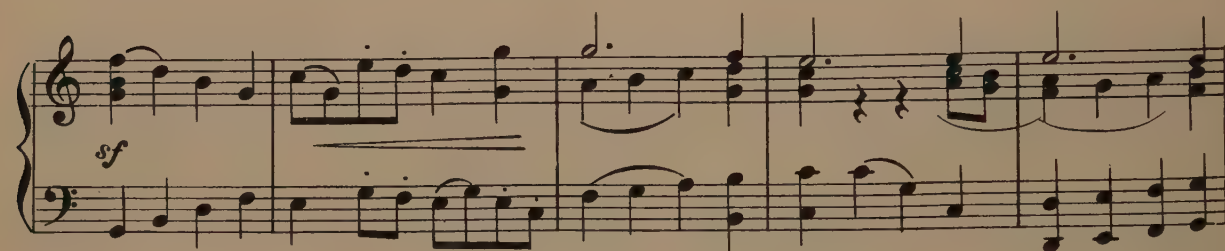
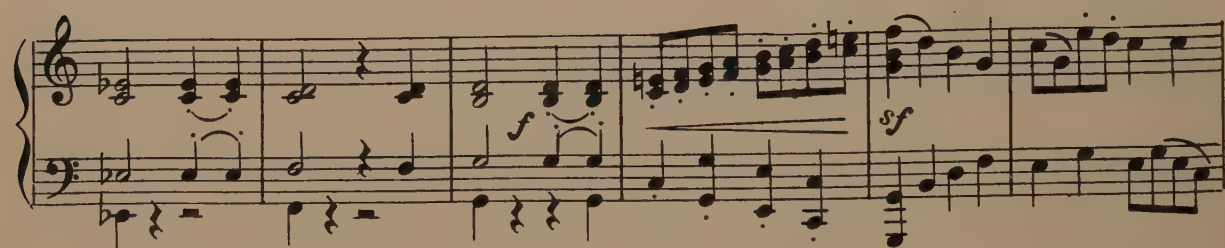
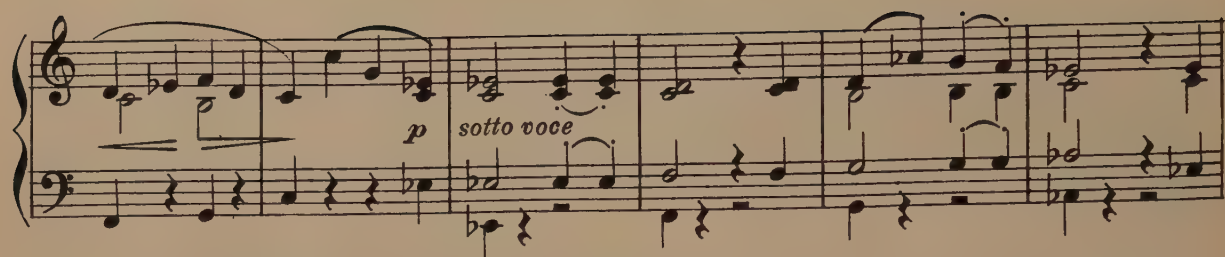
From "The Creation"

75

J. HAYDN

Allegro

The musical score is written for piano in G major, 3/4 time. It consists of five systems of staves. The first system begins with a forte (*f*) dynamic. The second and third systems include fortissimo (*sf*) markings. The fourth system is marked *Cantabile* and begins with a piano (*p*) dynamic. The score features a variety of musical textures, including block chords, arpeggiated figures, and flowing melodic lines in both hands. The tempo changes from *Allegro* to *Cantabile* in the fourth system.

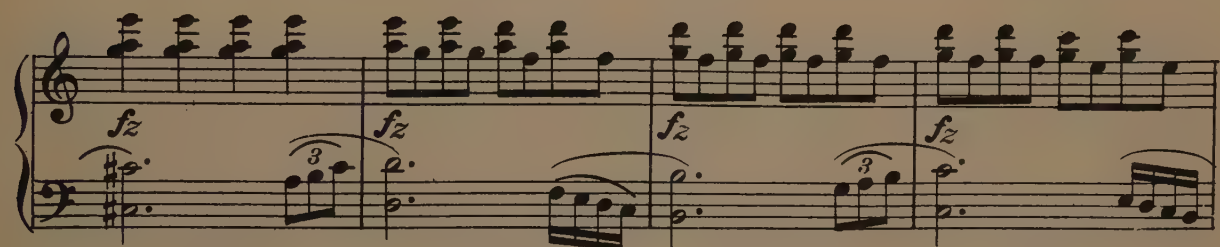




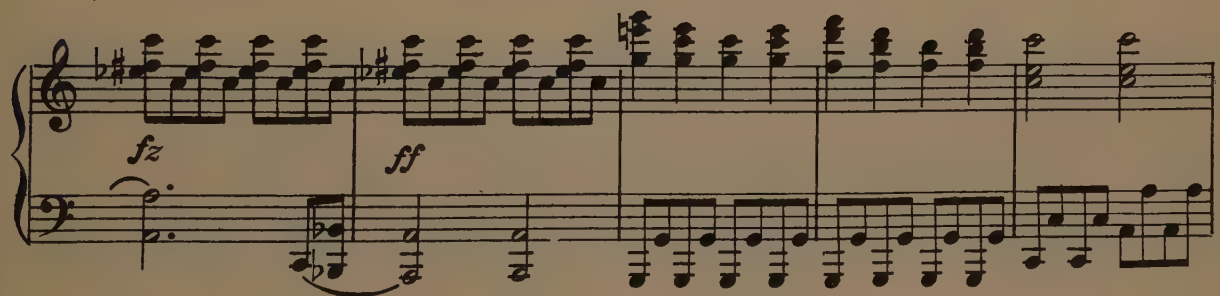
First system of musical notation. The treble staff begins with a *cresc.* marking and a slur over the first two measures. The bass staff has a *f* marking in the third measure. The system concludes with a *fz* marking and a *b* note in the bass staff.



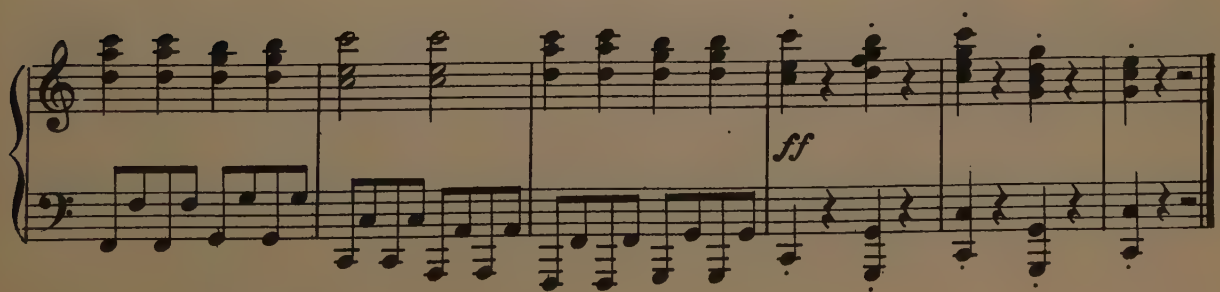
Second system of musical notation. The treble staff features a series of chords. The bass staff includes *fz* markings in the second, fourth, and sixth measures, and a triplet of eighth notes in the seventh measure.



Third system of musical notation. The treble staff contains a series of chords. The bass staff features *fz* markings in the first, third, and fifth measures, and a triplet of eighth notes in the fourth measure.



Fourth system of musical notation. The treble staff has a *fz* marking in the first measure. The bass staff has a *ff* marking in the second measure. The system concludes with a *fz* marking in the treble staff.



Fifth system of musical notation. The treble staff features a series of chords. The bass staff has a *ff* marking in the fourth measure. The system concludes with a *fz* marking in the treble staff.

I Waited For The Lord

From "Hymn of Praise"

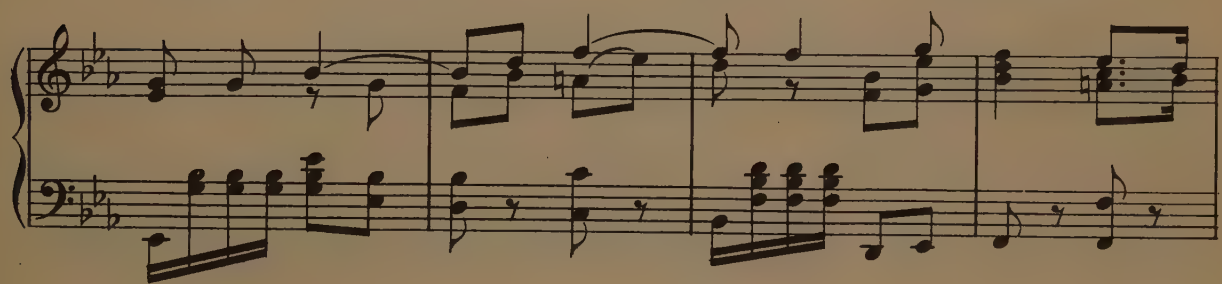
F. MENDELSSOHN

Andante

p *dolce*

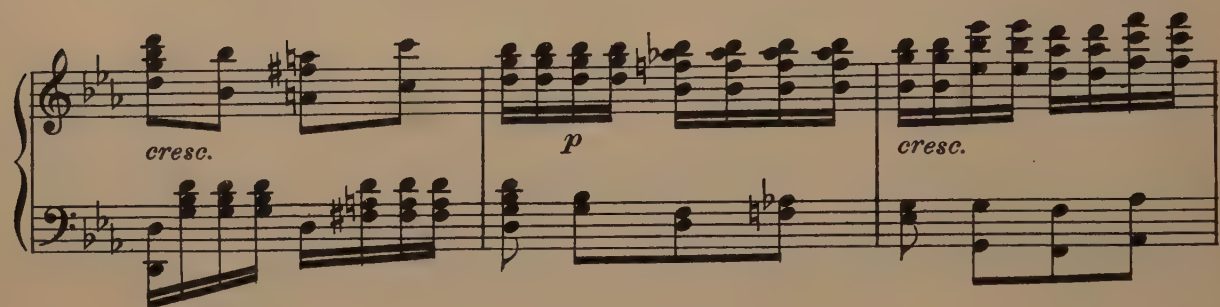
ten.

sf *ten.*





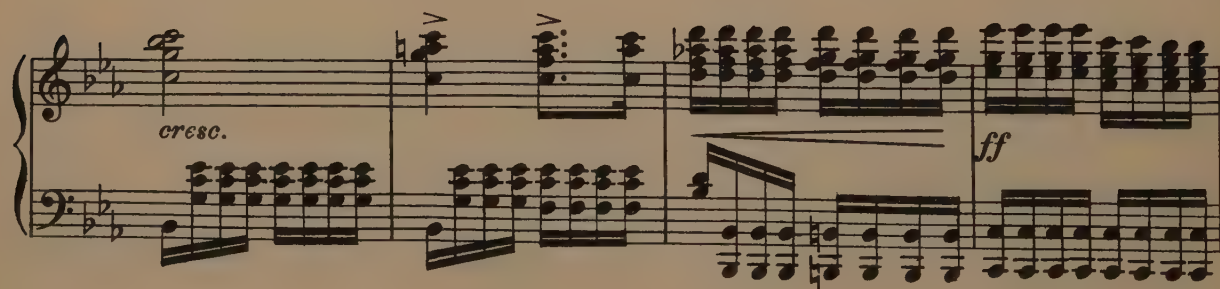
First system of musical notation. The treble clef staff begins with a whole note chord marked *sf*. The bass clef staff features a continuous eighth-note accompaniment. The system concludes with a half note chord marked *f* and an accent (>) over the final note.



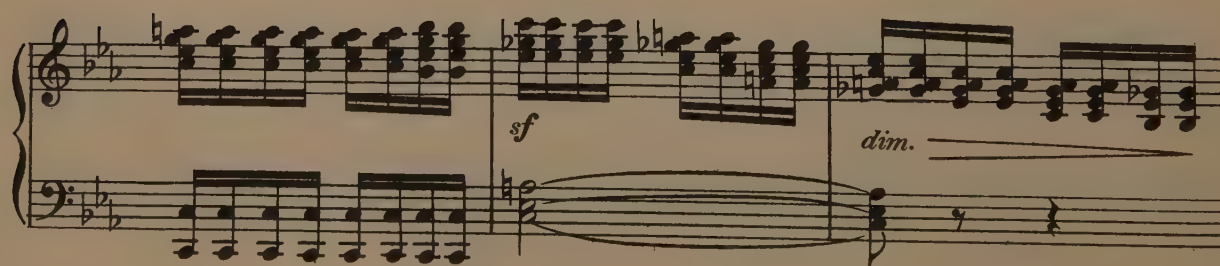
Second system of musical notation. The treble clef staff contains a series of chords, with the first marked *cresc.* and the second marked *p*. The bass clef staff continues with the eighth-note accompaniment.



Third system of musical notation. The treble clef staff features a series of chords, with the first marked *f* and the second marked *cresc.*. The bass clef staff continues with the eighth-note accompaniment.



Fourth system of musical notation. The treble clef staff contains a series of chords, with the first marked *cresc.* and the second marked *ff*. The bass clef staff continues with the eighth-note accompaniment.



Fifth system of musical notation. The treble clef staff contains a series of chords, with the first marked *sf* and the second marked *dim.*. The bass clef staff continues with the eighth-note accompaniment.

dolce

p

pp marcato

p

p

piu p

pp

pp

mp

pp

Wedding March

(Midsummer Night's Dream)

F. MENDELSSOHN

Allegro vivace

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Allegro vivace".

The score consists of six systems of music. The first system shows the beginning of the piece with a piano introduction marked *ff* and triplets. The second system features a trill in the violin and a dynamic change to *sf* in the piano. The third system includes a first ending marked "1." and a trill in the violin. The fourth system shows a second ending marked "2." and a dynamic change to *ff* in the piano. The fifth system features a trill in the violin and a dynamic change to *sf* in the piano. The sixth system concludes the piece with a first ending marked "1." and a second ending marked "2.".

Key musical notations include:

- Triplets (3) in the piano part.
- Trills (*tr*) in the violin part.
- Dynamics: *ff* (fortissimo), *sf* (sforzando).
- First and second endings (1., 2.) in the violin part.

This page of musical notation, numbered 83, contains six systems of music for piano. The notation is written on grand staves (treble and bass clefs joined by a brace) in a key signature of one sharp (F#). The music is characterized by complex textures, often with multiple voices in both hands, and includes various dynamic and articulation markings.

The systems are as follows:

- System 1:** Features a forte (*f*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *sf* (sforzando) marking appears in the right hand.
- System 2:** Includes first and second endings, indicated by "1." and "2." above the staff. The dynamics *sf* and *f* are present. The right hand continues with intricate patterns, and the left hand has a more active role with moving lines.
- System 3:** Continues the complex texture with *sf* markings in both hands. The right hand features a melodic line with grace notes, and the left hand has a dense accompaniment.
- System 4:** Includes a triplet in the right hand and a trill (*tr*) in the left hand. The dynamics *sf* and *p* (piano) are used. The right hand has a melodic line with grace notes, and the left hand has a dense accompaniment.
- System 5:** Features a trill (*tr*) in the right hand and a piano (*p*) dynamic. The right hand has a melodic line with grace notes, and the left hand has a dense accompaniment.
- System 6:** The final system on the page, featuring a piano (*p*) dynamic. The right hand has a melodic line with grace notes, and the left hand has a dense accompaniment.

p et legato

p

dim.

p

p *cresc.* *sf* *p* *sf* *molto cresc.*

cresc. *f* *sf*

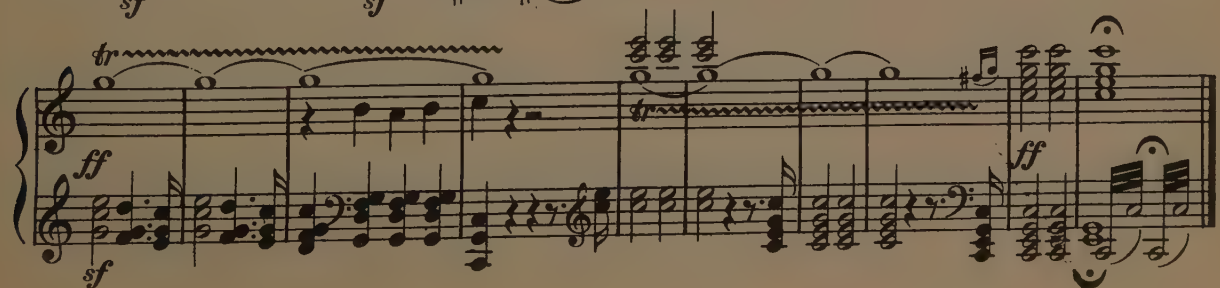
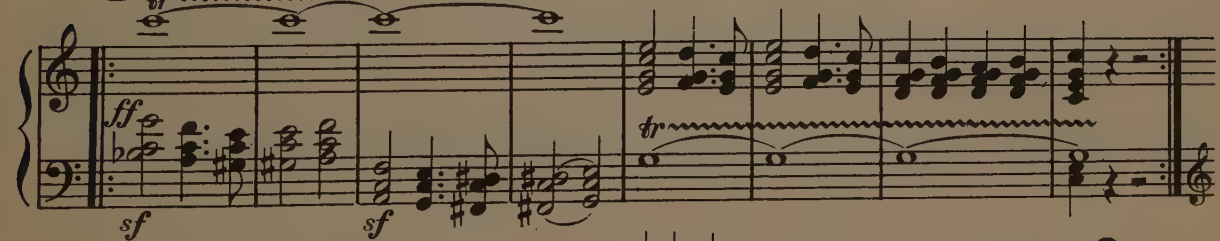
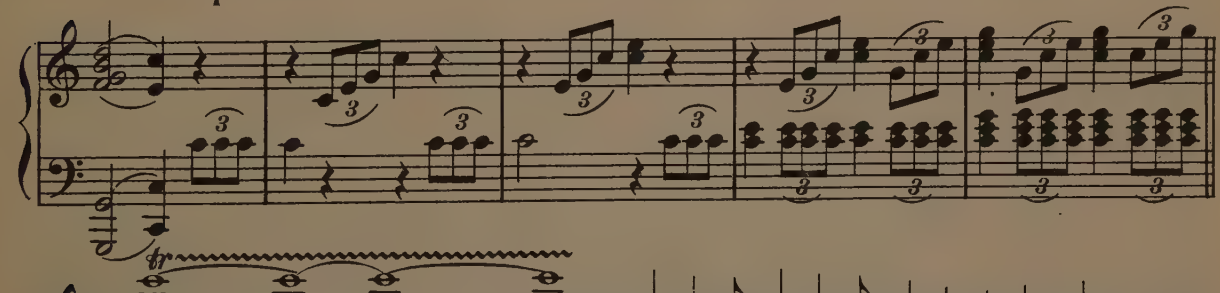
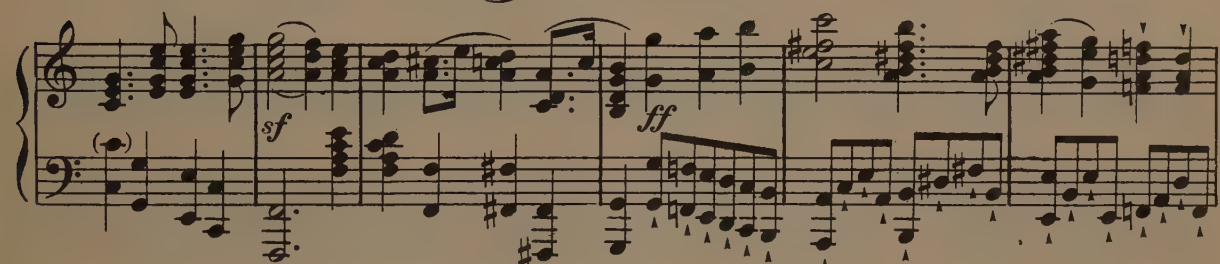
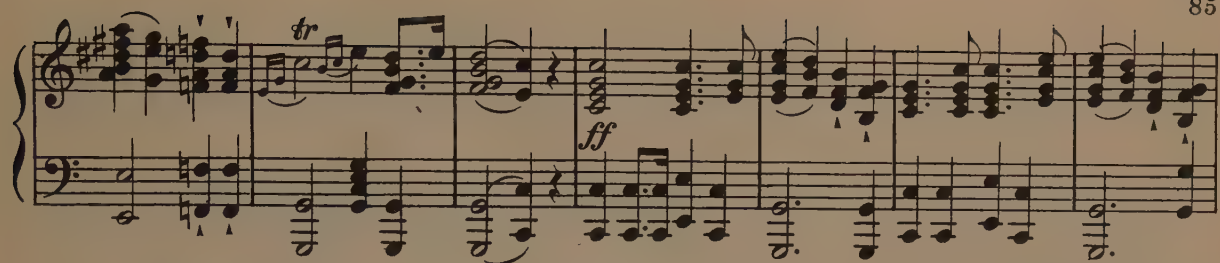
sf *cresc.*

sf *sf* *sf* *sf* *sf*

ff *sf* *tr* *f*

sf *sf*

Detailed description: This page of musical notation consists of six systems of grand staves (treble and bass clef). The first system begins with the instruction 'p et legato' and features a piano introduction with a bass line of eighth notes and a treble line of chords. The second system includes a 'dim.' (diminuendo) marking and continues the piano texture. The third system shows a dynamic range from 'p' to 'sf' (sforzando) with a 'molto cresc.' (much crescendo) instruction. The fourth system features a 'cresc.' (crescendo) and 'f' (forte) dynamic. The fifth system is characterized by triplets in both hands and a 'sf' (sforzando) dynamic. The sixth system concludes with a 'ff' (fortissimo) dynamic, a 'tr' (trill) marking, and a final 'f' (forte) dynamic. The notation includes various articulations such as slurs, accents, and trills, and the key signature changes from one flat to two sharps.



Coronation March

(From "Le Prophète")

G. MEYERBEER

Tempo di Marcia molto maestoso

Tempo di Marcia molto maestoso

ff pesante

ff

dans l'orchestre

ff

Cantabile con molto portamento

p

molto cresc.

détaché

ff

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** Features triplets in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Dynamics include *ff* (fortissimo).
- System 2:** Continues the triplet patterns. Dynamics include *ff* (fortissimo).
- System 3:** Includes a *p* (piano) dynamic in the right hand and *ff* (fortissimo) in the left hand.
- System 4:** Features a *p cantabile con molto portamento* (piano cantabile with much portamento) instruction in the right hand. Dynamics include *ff* (fortissimo) in the left hand.
- System 5:** Includes a *pp* (pianissimo) dynamic in the right hand and *ff* (fortissimo) in the left hand.
- System 6:** The final system, featuring a complex rhythmic pattern with many beamed notes and accents.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols and markings:

- System 1:** Features a series of chords and eighth notes in the treble, and chords in the bass. Accents (^) are placed above several notes.
- System 2:** The treble staff begins with a forte (*f*) dynamic. It includes triplets (marked with a '3' and a slur) and accents. The bass staff also features triplets.
- System 3:** The treble staff has a *stretto* marking. The bass staff continues with triplets. The system concludes with the word *et*.
- System 4:** The treble staff includes a *cres* (crescendo) marking. The bass staff features triplets. The system ends with the word *do*.
- System 5:** The treble staff is marked *8va* (octave) and *ff* (fortissimo). It contains triplets. The bass staff features triplets.
- System 6:** The final system, showing a continuation of the musical themes with various note values and rests.

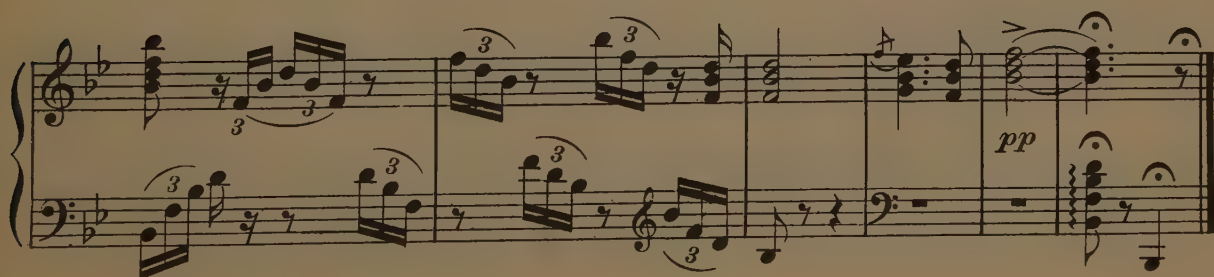
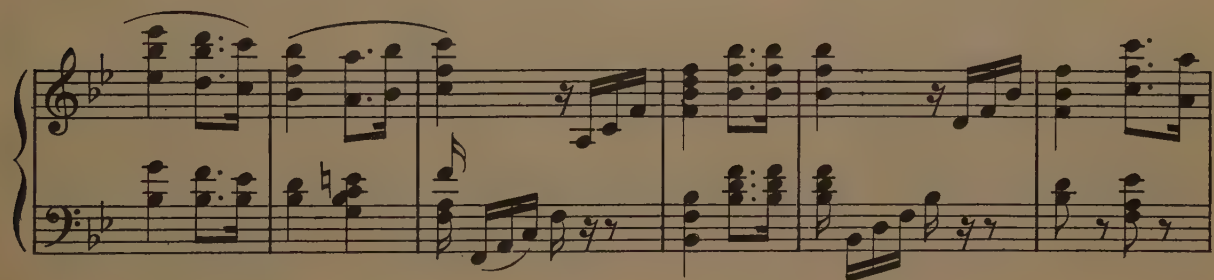
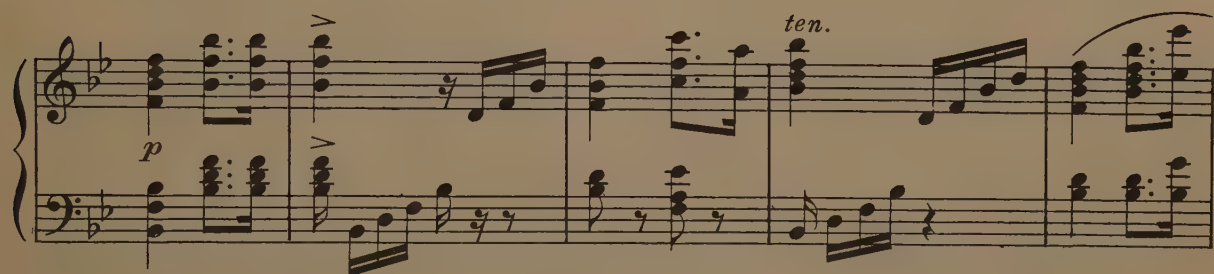
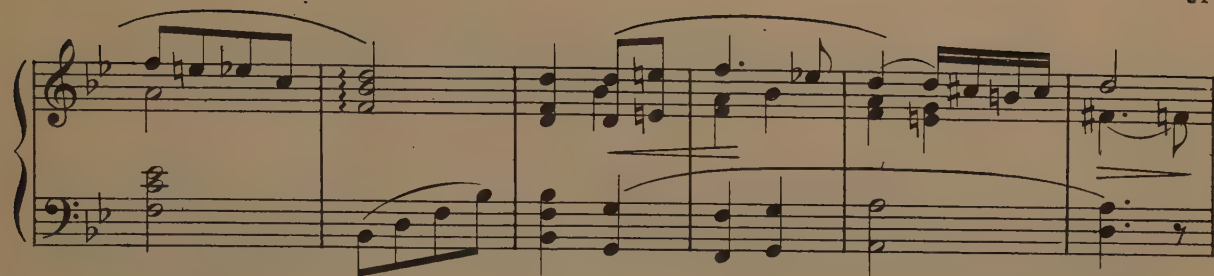
Bridal March

(Lohengrin)

R. WAGNER

Con moto moderato

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Con moto moderato'. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are indicated by 'p' (piano) and 'f' (forte). A triplet of eighth notes is marked with a '3' in the third system. The piece concludes with a final chord in the fifth system.



War March Of The Priests

From "Athalie"

F. MENDELSSOHN

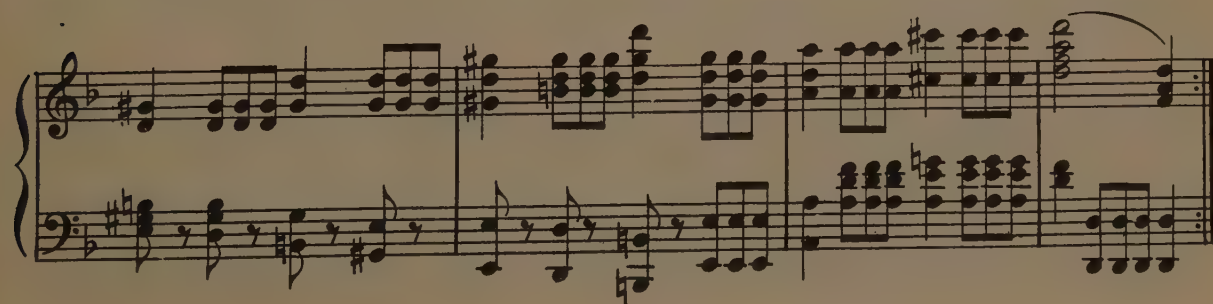
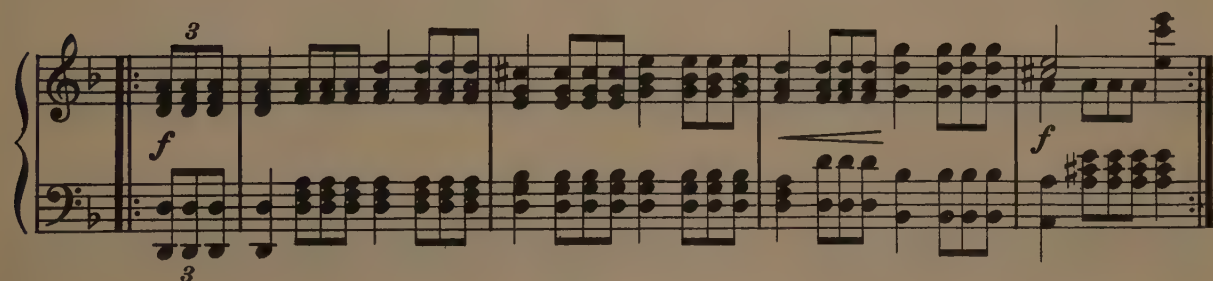
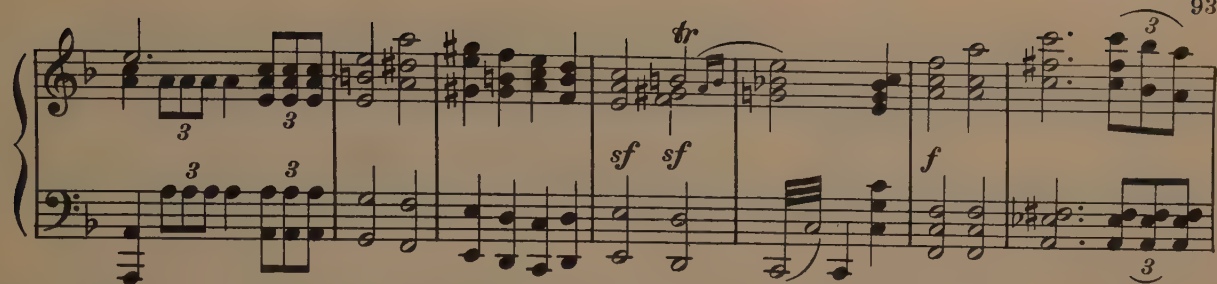
Allegro vivace

p *sf* *p* *sf* *cresc.*

p cresc. *f*

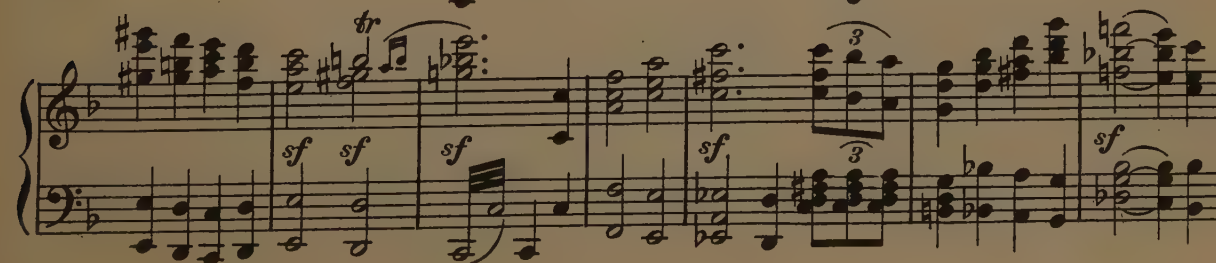
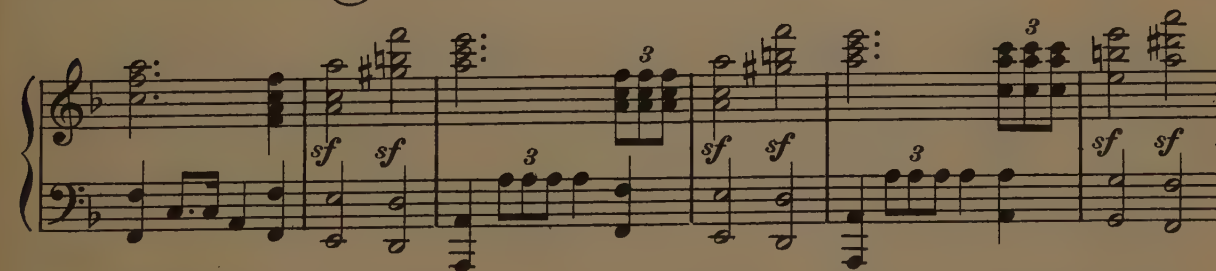
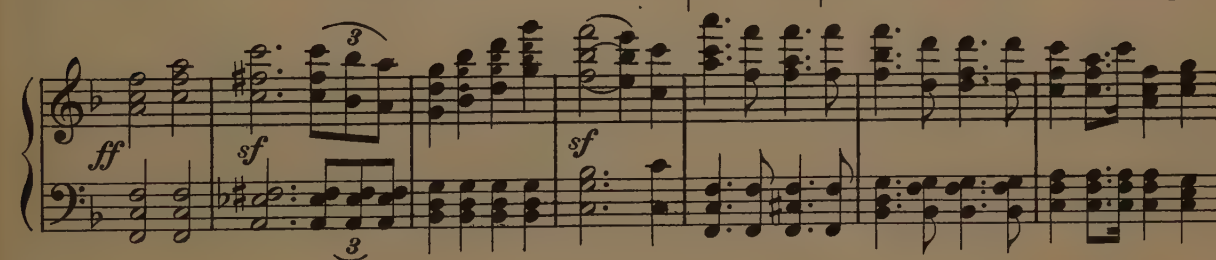
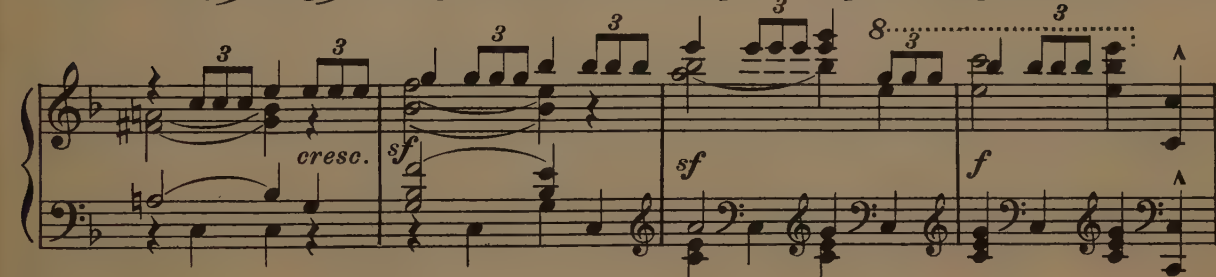
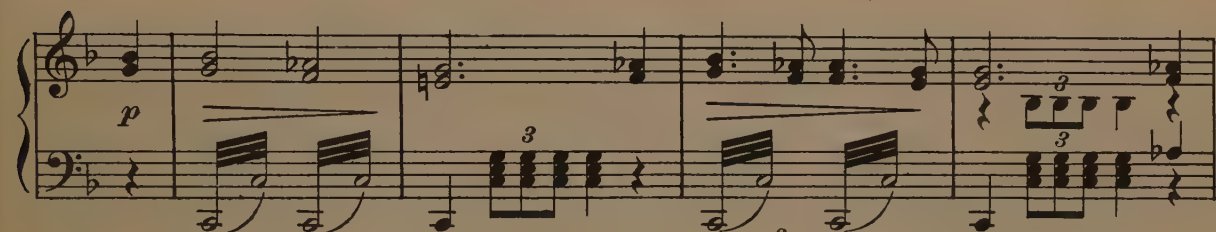
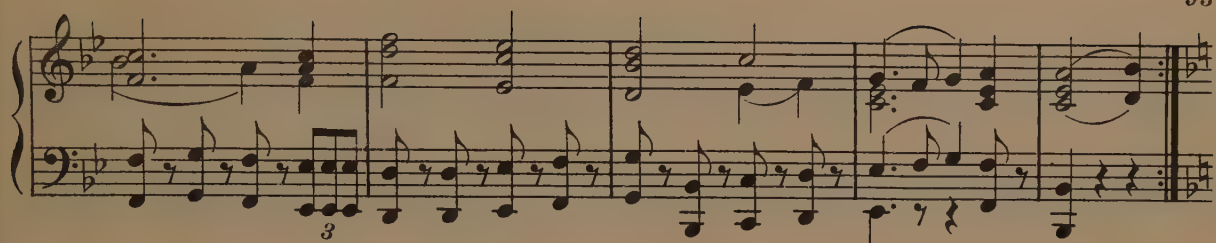
mf *sf* *sf* *ff*

sf *sf*



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various dynamics and articulations:

- System 1:** Starts with a *ff* (fortissimo) dynamic. The right hand features a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *sf* (sforzando) and *ff*.
- System 2:** Continues the triplet patterns. Dynamics include *sf* and *ff*. A dotted line with an '8' above it indicates an eighth-note rest.
- System 3:** Features a *pp* (pianissimo) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.
- System 4:** Features a *p* (piano) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.
- System 5:** Features a *mf* (mezzo-forte) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. Dynamics include *p* and *cresc.* (crescendo).
- System 6:** Features a *p* (piano) dynamic. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.



This page of musical notation is for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The first system shows a treble and bass staff. The treble staff has a dotted line with an '8' above it, indicating an eighth-note pattern. The bass staff has a 'ff' (fortissimo) dynamic marking and a triplet of eighth notes.
- System 2:** The second system continues the piece. The bass staff features a triplet of eighth notes and a '3' (triple) marking.
- System 3:** The third system shows a treble staff with a dotted line and an '8' above it. The bass staff has a 'ff' dynamic marking and a triplet of eighth notes.
- System 4:** The fourth system continues the piece. The bass staff has a triplet of eighth notes and a '3' (triple) marking.
- System 5:** The fifth system shows a treble staff with a dotted line and an '8' above it. The bass staff has a 'ff' dynamic marking and a triplet of eighth notes.
- System 6:** The sixth system continues the piece. The bass staff has a triplet of eighth notes and a '3' (triple) marking.

The notation is written in a standard musical style, with notes, rests, and other musical symbols clearly visible. The page is numbered 96 in the top left corner.

O Lord! correct me

97

G. F. HANDEL

Andante Larghetto

O Lord! cor-rect me, not in Thine an-ger; Have mer-cy—

on me, and blot out all my— sins. Have mer-cy on— me,

have mer-cy on— me, and blot out all my sins. O Lord! cor-

rect me, not in Thine an-ger; have mer-cy— on me, and

blot out all my — sins.

O wash me thoroughly from mine in-i-qui-ty, and cast me

not a-way, a-way from Thy pre-sence; take not Thy Ho-ly Spi-rit, Thy

Spi-rit from me. O Lord! cor-rect me, not in Thine

an - ger; have mer - cy — on me, and blot out all my — sins,

poco accel.

Have mer - cy on — me, have mer - cy on — me, and blot out all my —

Tempo I.

sins. O Lord! cor - rect me, not in Thine an - ger!

have mer - cy — on me, and blot out all my — sins.

p

cresc. *mf*

Hope

CLARIBEL

Sir JULIUS BENEDICT

Andante non troppo

Hope, when in thy youth's glad morn-ing,
And when on thy mid-day jour-ney,

Grave
f
piano e legato

All thy heart be fill'd with praise, Ev'-ry flow'r thy path a-dorn-ing,
White wing'd Peace has flown a - far, Still, tho' all the night be cloud-y,

cresc.
p

Hope ye for the gold-en days. Ev'-ry flow'r thy path a - dorn-ing,
Hope ye for the morn-ing star. Still, tho' all the night be cloud-y,

cresc.
f
rallén. molto
cresc.
f
colla voce

dim.
Hope ye for the gold-en days. Hope ye when thy heart's best ro - ses,
Hope ye for the morn-ing star. Hope when all thy days are num-ber'd,

dim.
pp
p

With-er for the lack of rain, And thy thirs-ty soul be emp-ty,
And thy wea-ry jour-ney past, By the world's hopes un-en-cum-ber'd,

Hope ye, for the show'r a-gain. If thy thirs-ty soul be
Hope ye, hope for Heav'n at last; By the world's hope un-en-

pp *rall.*
emp-ty, Hope ye for the show'r a-gain.
cum-ber'd, Hope ye, hope for Heav'n at

a tempo
colla voce *pp*

smorz. *last.* *stringendo*
ff

Nazareth

HENRY F. CHORLEY

CHARLES GOUNOD

Moderato quasi Andante

p

cresc. *dim.* *p*

p

Tho' poor be the cham - ber, Come here, come and a - dore, —

p

dim. *cresc.*

Lo! the Lord of Hea - ven Hath to mor - tals giv - en

p. cresc. *cresc.* *dim*

Life for ev - er - more, Life for ev - er - more. —

p

Life for ev-er - more

dim. *p* *cresc.* *dim.* *p*

mf
Shep - herds who fold - ed your flocks be - side you,

p

Tell what was told by an - gel voi - ces near: "To

f

you this night — is born He who will guide you Thro'

dim.

paths of peace to liv - ing wa - ters clear."

pp *colla voce*

Tho' poor be the cham - ber, Come here, come and a - dore, —

p

Lo! the Lord of Hea - ven Hath to mor - tals giv - en

cresc. *dim.* *cresc.* *dim.*

Life for ev - er - more.

p *cresc. dim.* *p*

Kings from a far land, draw near, and be -

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "Kings from a far land, draw near, and be -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

hold Him, Led by the beam whose

The second system of the musical score. The vocal line continues with the lyrics "hold Him, Led by the beam whose". The piano accompaniment features more complex chordal textures in the right hand.

warn - ing bade ye come, Your crowns cast

p cresc.

The third system of the musical score. The vocal line includes the lyrics "warn - ing bade ye come, Your crowns cast". The piano accompaniment has a *p cresc.* (piano crescendo) marking. The system ends with a double bar line.

down, with robe roy - al en -

The fourth system of the musical score. The vocal line continues with the lyrics "down, with robe roy - al en -". The piano accompaniment features a rising melodic line in the right hand. The system concludes with a double bar line.

pp

fold Him Your King - de - scends to

dim. *pp* *pp*

pp

earth— from bright - er home Tho' poor be the

colla voce *rit.* *pp a tempo*

cham - ber Come here, come and a - dore; —

Lo! the Lord of Hea - ven Hath to mor - tals

cresc. *dim.* *cresc.*

giv - en Life for ev - er - more.

dim. *p*

The first system of the musical score is in B-flat major (two flats). The vocal line consists of a half note G, a half note A, a quarter rest, a half note B-flat, a half note C, a quarter rest, a half note D, a half note E, a quarter rest, and a half note F. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *dim.* and *p*.

p *cresc.* *dim.* *p*

The second system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, *dim.*, and *p*.

Wind to the ce - dars pro-claim the joy - ful

p

The third system introduces a new vocal line. The vocal line consists of a half note G, a half note A, a quarter rest, a half note B-flat, a half note C, a quarter rest, a half note D, a half note E, a quarter rest, and a half note F. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *p*.

sto - ry, Wave of the sea, the

The fourth system continues the vocal line and piano accompaniment. The vocal line consists of a half note G, a half note A, a quarter rest, a half note B-flat, a half note C, a quarter rest, a half note D, a half note E, a quarter rest, and a half note F. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

ti - dings bear a - far The night is

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A piano dynamic marking 'p' is present.

gone! — Be - hold in all — its glo - ry All

The second system continues the vocal and piano parts. The vocal line has a half note D5, followed by a half note E5, then a half note F5, and finally a half note G5. The piano accompaniment continues with chords and some melodic movement in the right hand.

broad and bright ri-ses th'E - ter - nal Morn - ing

The third system continues the vocal and piano parts. The vocal line has a half note G5, followed by a half note A5, then a half note B5, and finally a half note C6. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A piano dynamic marking 'p' is present. The system ends with a 'rit.' (ritardando) marking.

Star Tho' poor be the cham - ber, Come

The fourth system continues the vocal and piano parts. The vocal line has a half note D6, followed by a half note E6, then a half note F6, and finally a half note G6. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. A forte dynamic marking 'ff' is present. The system ends with a 'rit.' (ritardando) marking.

here, come and a - dore, Lo! the Lord of

Hea - ven Hath to mor - tals giv - en

Life for ev - er - more, Life for ev - er -

more, Life for ev - er - more!

But The Lord Is Mindful

(St. Paul)

F. MENDELSSOHN

Andantino

But the Lord is mind-ful of His own, He re - mem-bers His chil -

p

rit. *a tempo*

dren, But the Lord is mind-ful of His own, the Lord re-mem-bers His

a tempo

rit.

chil - dren, re - mem - bers His chil - dren.

cresc. *p* *mf*

p *cresc.*

Bow down before Him ye migh - ty, for the Lord is

p *fp* *cresc.*

near us. Bow down be-fore Him ye might - ty, for the Lord is

f *p* *fp* *cresc.*

near us. Yea the Lord is mindful of His own, He re -

f *p* *dim. et rall.* *p* *allegro*

mem-bers His chil - dren, Bow down be-fore Him, ye might-ty, for the

cresc. *cresc.* *f*

Lord is near us.

dim *pp*

Jerusalem

NELLA

HENRY PARKER

Maestoso

"Be-hold, thy King draws near the cit - y

gates! Go forth, Je - ru - sa - lem, with shout and song."

cresc.

And, mov'd as by one thought, the peo-ple rise, And

has - ten forth, a glad, tu - mul - tuous throng.

colla voce

Moderato

p dolce

From out their peaceful vil-lage A-long the sun-lit way, The

*p ma sempre marc.**cresc.*

Prince of Peace leads onward A pil-grim band this day. Then lo! with shout tri-

*dim.**mf*

um-phant, They hear the hill-side ring, With shouts of crowds that has-ten, To

greet their Prophet King Ho-sanna! Ho-sanna! Ho-san - na!

*cresc.**ff rit.**rit.**ff*

Andante non troppo

Lord, now as we meet Thee, Sing we Ho-san - na

Sav - iour, we greet Thee, Lord and King.

Lord, now as we meet Thee, Sing we Ho-san - na,

Sav - iour, we greet Thee, Re-deem - er, Lord and King.

L'istesso movimento

mf *dim.* *p* *rall.*

a tempo *p ma marc.* *p* *con spirito*

He rides as Is - rael's rul - ers once

cresc. *p dolce* *dim.*

rode in king - ly state, The palm-leaves wave a-round Him, The

mf *con espress* *cresc.* *mf*

peo - ple throng the gate. Re-joice, Oh Golden Cit-y, Let loud Hosannas

cresc. *f*

ring, While thro' thy streets He rid-eth, Thy Sav-iour and thy

cresc.

f *cresc.* *ff*

King Ho-san-na, Ho-san-na, Ho-san-na!

molto rit. *ff*

Andante non troppo *mf*

Lord, now as we meet Thee, Sing we Ho-san-na,

f *molto rit.* *ff*

Sav-iour we greet Thee, Lord and King.—

ff
Lord, now as we meet Thee, Sing we Ho - san - na,
a tempo

ff

cresc. Sav - iour, we greet Thee, *rit. e marcato* Re - deem - er Lord and King Ho -

cresc. *ff* *colla voce*

san - - - na! Ho -

san - na!

p *ff*

The musical score is written for voice and piano. It consists of five systems of staves. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The score includes various dynamics such as *ff* (fortissimo), *cresc.* (crescendo), *rit. e marcato* (ritardando and marcato), *colla voce* (with voice), and *p* (piano). The tempo marking *a tempo* is also present. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time (C).

Hark! the Vesper Hymn is Stealing

THOMAS MOORE

Moderato

p

Hark! the ves - per
Now, like moon - light

hymn is steal - ing O'er the wa - ters, soft and clear; Near - er yet and
waves re - treat - ing To the shore it dies a - long; Now, like an - gry

near - er peal - ing, Now it bursts up - on, the ear; Ju - bi - la - te,
surg - es meet - ing Breaks the min - gled tide, of song; Ju - bi - la - te,

ju - bi - la - te, ju - bi - la - te, A - men. Far - ther now, now
 ju - bi - la - te, ju - bi - la - te, A - men. Hush! a - gain, like

pp

far - ther steal - ing, Soft it fades up - on the ear;
 waves re - treat - ing To the shore, it dies a - long;

Far - ther now, now far - ther steal - ing Soft it fades up -
 Hush! a - gain, like waves re - treat - ing To the shore, it

on the ear.
 dies a - long. *gva*

The Palms

(Les Rameaux)

J. FAURE

Andante maestoso

The piano introduction consists of two systems. The first system features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff begins with a forte (f) dynamic and contains several triplet chords. The second system continues the piano accompaniment, ending with a piano (p) dynamic marking.

The vocal entry is on a single staff with a key signature of one sharp (F#) and a common time signature (C). It includes three verses of lyrics. The piano accompaniment is shown in two staves (treble and bass) with a key signature of one sharp (F#) and a common time signature (C). The right hand (r.h.) and left hand (l.h.) are indicated. The piano part features triplet chords and a crescendo marking.

1. O'er all the way green palms and blossoms gay, —
2. His word gave forth and peoples by its might, —
3. Sing and re-joice, oh blest Je - ru - sa - lem, —

The vocal entry is on a single staff with a key signature of one sharp (F#) and a common time signature (C). It includes three verses of lyrics. The piano accompaniment is shown in two staves (treble and bass) with a key signature of one sharp (F#) and a common time signature (C). The right hand (r.h.) and left hand (l.h.) are indicated. The piano part features triplet chords and a crescendo marking.

Are strewn this day in fes - tal pre - - - pa - ra - tion
Once more re - gain free - dom from deg - - - ra - da - tion
Of all thy sons sing the e - man - - - ci - pa - tion

Where Je - sus comes to wipe our tears a - way, —
 Hu - man - i - ty to each doth give his right, —
 Through bound - less love the Christ of Beth - le - hem, —

E'en now the throng to wel - come him pre - pare;
 While those in dark - ness find re - stored the light;
 Brings faith and hope to thee for - ev - er more;

cresc. *ff allargando*

a tempo
 Join all and sing, His name de - clare,
mf

Let ev - 'ry voice re - sound with ac - cla - ma - tion, Ho -

p *cresc.* *p*

san - - - na! praise ye the Lord!

ff

Bless him who com-eth to bring us sal - va -

allargando

f

tion!_

f

1. 2. 3. last time

r.h.

Brightest And Best

123

F. MENDELSSOHN

Adagio non troppo

1. Bright-est and
2. Cold on His

best of the sons of the morn-ing! Dawn on our dark-ness, and lend us thine
cradle the dew-drops are shin-ing Low lies His head with the beasts of the

aid! Star of the East the ho-ri-zon a-dorn-ing, Guide where our
stall; An-gels a-dore Him, in slum-ber re-clin-ing, Ma-ker, and

In-fant Re-deem-er is laid!
Monarch, and Sav-iour of all!

3. Say, shall we yield Him, in costly devotion,
Odours of Edom, and off'rings divine,
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest and gold from the mine?

4. Vainly we offer each ample oblation,
Vainly with gifts would His favour secure;
Richer, by far, is the heart's adoration,
Dearer to God are the prayers of the poor.

One Sweetly Solemn Thought

PHOEBE CAREY

R. S. AMBROSE

Andante

mf

Con Ped

One sweet-ly sol-emn thought Comes to me o'er and o'er;

p

I am near - er home to - day Than I've ev - er been be -

fore. Near - er my Fath - er's house, Where the

man - y man - sions be; Near - er the great white

throne, Near - er the crys - tal sea;

cresc.

pp

pp

Near - er the bounds of life, Where we lay our bur - dens

This system contains the first two staves of music. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staff.

down; Near - er leav - ing the cross, —

This system contains the next two staves of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

Near - er — gain - ing the crown. But ly - ing dark - ly be -

This system contains the next two staves of music. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff. A double bar line is present after the first measure of the vocal line.

tween, — Wind - ing a - down thro' the night, —

This system contains the final two staves of music on this page. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

Is the si - lent, un - known stream, That leads at last to the

light. Fath - er, be near when my feet - Are

slip - ping o'er the brink, For it may be I am

near - er home, Near - er now than I think.

Hosanna.

Easter Song

JULIEN DIDIÉ

JULES GRANIER

Maestoso

ff

p

A man is —

Un poco piu lento

ff

p

dead, yet he shall rise a - gain, Fear not, he shall come, O ye Christ-ian

The musical score is written for voice and piano. It begins with a piano introduction marked 'Maestoso' and 'ff'. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal melody enters with the lyrics 'A man is —'. The piano part continues with a 'Un poco piu lento' section, marked 'ff' and 'p'. The vocal melody continues with the lyrics 'dead, yet he shall rise a - gain, Fear not, he shall come, O ye Christ-ian'. The piano part provides a rhythmic accompaniment throughout.

men; Weep, then, no more, Lift up your
 eyes, An- gels are bright-'ning, God's a- zure skies.—

cresc. *p* *rit.*
marcato il canto
L.H. *R.H.* *a tempo*

Un poco animato

In the shin - ing blue heav - ens Hear their voi - ces in - spir - ing,
 Hear them bless - ing our God, Je - sus Christ — the Re - deem - er.

cresc. *f* *rit.*

Maestoso

mf

O dear Christ, who en-fold - eth me, — Fill-ing soul with

mf

sweet ec-sta-cy; — I see thy face — O dear Re-

cresc.

deem - er Ho-san - - na! Ho-san - - na! Ho-

f *cresc.*

san-na praise to thee! — Ho-san-na! praise to thee! —

ff *molto rit.*

ff *rall.*

Un poco piu lento

Dark night fell on earth once more When thou

trem pp

passed through Heaven's bright door; But now the sun's bright-est beams

cresc f

shine, Na- ture bows — to the man di- vine —

marcato il canto

dim. *L.H.* *R.H.* *a tempo.* *p*

Un poco animato

p

Midst the myr-i-ad hosts of an-gels and arch-an-gels,

la melodia ben marcato L.Hor R.H.

cresc. *f* *rit.*

See the Lord ad-vance, su-blime in king-ly glo-ry.

rit.

Maestoso

O, dear Christ, who en-fold-eth me

Fill-ing soul with sweet ec-sta-cy

L.H.

cresc *f*

I see thy face — O, dear Re deem - er, Ho-

cresc

san - - na! Ho-san - - na! Ho - san - na! praise to

f *allarg*

thee! — Ho - san - na! praise to thee! —

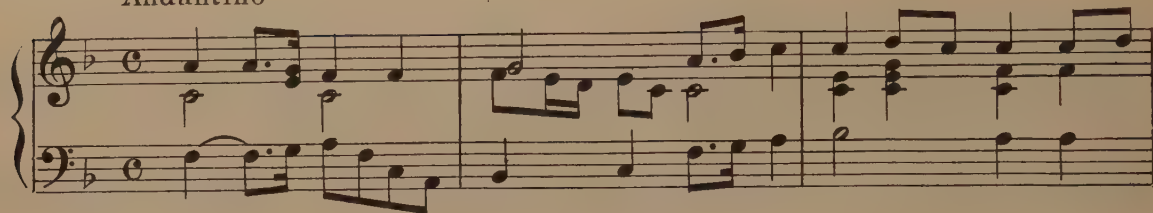
ff *molto rit.* *f* *rall.* *ffa tempo.*

Hark! 'tis the Breeze

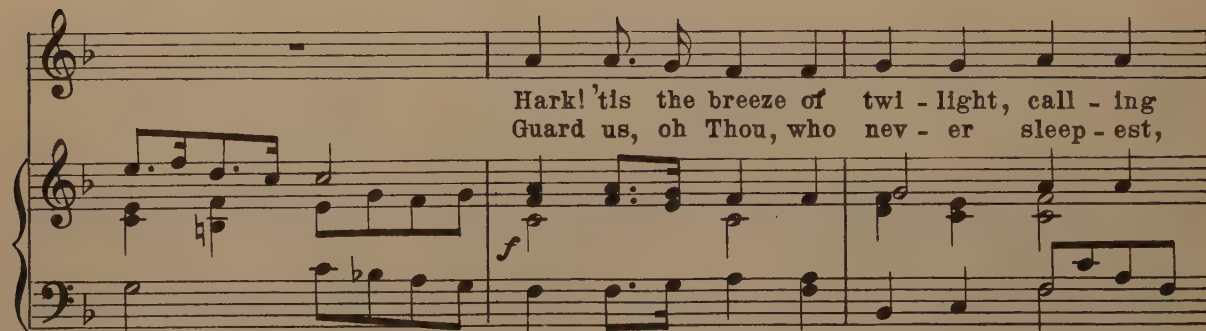
THOMAS MOORE

JACQUES ROUSSEAU

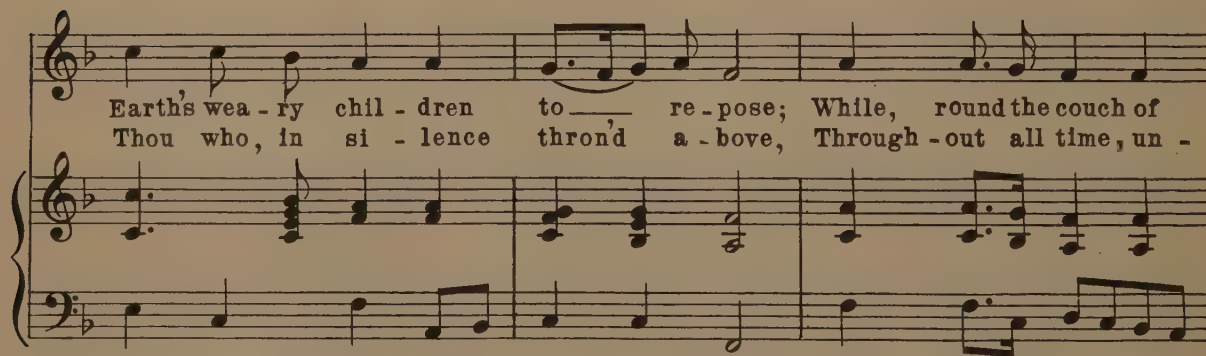
Andantino



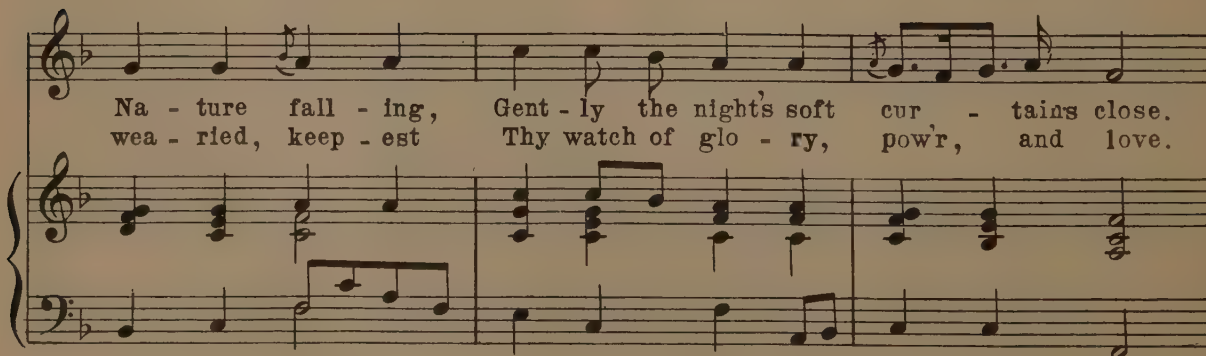
Hark! 'tis the breeze of twi - light, call - ing
Guard us, oh Thou, who nev - er sleep - est,



Earth's wea - ry chil - dren to — re - pose; While, round the couch of
Thou who, in si - lence thron'd a - bove, Through - out all time, un -



Na - ture fall - ing, Gent - ly the night's soft cur - tains close.
wea - ried, keep - est Thy watch of glo - ry, pow'r, and love.



Soon o'er a world in sleep re - clin - ing, Num-ber-less stars, thro'
Grant that, be-neath Thine eyes se - cure - ly, Our souls, a - while from

yon - der dark, Shall look, like eyes of che - rubs shin - ing
life with - drawn, May, in their dark - ness, stil - ly, pure - ly,

From out the vells that hid the Ark.
Like seal - ed foun - tains, rest till dawn.

The New Kingdom

MARK LEMON

BERTHOLD TOURS

Andante molto tranquillo

p *semplice*

Con Ped.

Two

*

p

Two lit - tle friend - less chil - dren, Com - rades for more than a year,

p

Con Pedale

One sold flow'rs on a door - step, One swept a cross - ing near

p *mf*

He was a cur - ly head - ed lad - die, Brim - ful of laugh - ter and fun,

p *mf*

*cresc.**p*

She was a staid lit-tle las-sie, Her hair kiss'd gold by the sun. And

*cresc.**p**mf**mf**pp*

when the lights of the cit-y, Told that the night had come, She would

*mf**legato**mf*

tell him a won-der-ful sto-ry, She had heard of a king-dom call'd Home, She would

*pp**mf cresc.**f**p**rit.**a tempo*

tell him a won-der-ful sto-ry, She had heard of a king-dom call'd Home.

*mf**cresc.**f**p**calla voce**a tempo*

p
Ros-es, that cost not a

p
pen-ny, Grew in a gar-den fair, Lil-ies, that nev-er—

p
fad-ed, Bloss-om'd in winter there, O-ver a gold-en

mf *cresc.*
thresh-old, Chil-dren were al-ways at play, No-bod-y sang for

mon-ey, So no-bod-y sent them a-way. And when she had fin-ishd her

sto-ry, They wished that a stran-ger would come, And show them the beau-ti-ful

path-way, That leads to the king-dom call'd home, And

show them the beau-ti-ful path-way, That leads to the king-dom call'd home.

dim. *p* *mf*

dim. *p* *mf legato*

mf *p* *espr.* *cresc.*

mf *p* *cresc.*

f *mf rit.* *a tempo*

f *mf* *a tempo*

p
One night when the snow was

p
p come Recit.
fall-ing, He came for the old sweet tale, But her voice be-gan to

pp *p a tempo*
fal-ter, Her face grew wan and pale. One kiss on the gold-crown'd

pp *p legato*

mf *espr.*
fore-head, And he knew the stran-ger had come, To

mf

cresc.

show her the beautiful path-way, That led to the king-dom call'd Home, To

*p cresc.**cresc.*

show her the beauti-ful path-way, That led to the king-dom call'd

*cresc.**ff allarg.**molto rit*

Home. To show her the beauti-ful path-way, That led to the king-dom call'd

*ff**molto rit**a tempo*Home.
*a tempo**rit.**dim.**p**8va**pp*

Ped. * Ped. * Ped. *

The Heavens declare His Glory

L. VAN BEETHOVEN

Majestic and sublime

The Heavens de - clare — His glo - ry e -

- ter - nal, All trees and plants in Him re - joice The

earth, air, and sea, sing loud hal - le - lu - jah; At - tend, O

man, the heav - en - ly voice.

Who

pp sempre

placed in Heaven the bright shin-ing star? A - long the

sky, who guides the sun? Who bids him dart forth his

beams from a - far, — And glo - rious - ly his cour - ses run, and

glo - rious - ly his cour - ses run?

cresc.

pp *cresc.* *f*

fz *p* *f* *fz* *fz*

ff *fz* *fz* *ff*

A Dream Of Paradise

CLAUDE LITTLETON

HAMILTON GRAY

Andante maestoso

The piano introduction is in G major, 4/4 time, marked *Andante maestoso*. It begins with a forte (*f*) dynamic. The right hand features a series of chords and a triplet of eighth notes. The left hand plays a steady bass line with chords. The piece concludes with a half note chord in the right hand and a whole note chord in the left hand.

The first vocal entry is in G major, 4/4 time, marked *p* (piano). The melody begins with a half note, followed by quarter and eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "Once in the ev'ning twi-light, I dreamt a hap-py dream; Me-thought I was in

The second vocal entry continues the melody in G major, 4/4 time. It includes a *cresc.* (crescendo) marking. The piano accompaniment features a more active bass line with eighth notes and chords. The lyrics are: "Heav'n a-bove, And saw its crys-tal gleam. And calm, a-mid the

The third vocal entry continues the melody in G major, 4/4 time. It includes a *cresc.* (crescendo) marking. The piano accompaniment features a more active bass line with eighth notes and chords. The lyrics are: "glo - ry, There stood a sing - er fair, Who thro' the still-ness

poco rall.

of the night Sent forth this song of pray'r:

ritard.

f

Andante grandioso

"Fa-ther in Heav'n a-bove Glo-rious and mighty, Send forth Thy light of Love,

mf

O King, most might-y! Fa-ther! Glo-rious and might-y,

poco rit.

Tempo I

Send forth Thy Light of Love, Thy Light of Love!"

colla voce

ff

ten.

p

mp

Then, in my dream ce - les - tial, I heard the din of

mp

strife, With all earth's cares and sor - rows, And

tenerezza

bit - ter-ness of life; The cry of the lit - tle

child - ren, The moan of the poor, and sad; This

poco rit.

song from God's bright an - gel Was sent to make them glad:

colla voce

Andante grandioso

Fa - ther in Heav'n a - bove, Glo - rious and mighty, Send forth Thy Light of Love,

mf

O King, most might-y! Fa - ther! Glo - rious and might-y,

marcato

*rall.**Allegretto*

Send forth Thy Light of Love, Thy Light of Love! And

ff

Con spirito

p

far in that world of glo - ry, With God's e - ter - nal

p

la melodia ben marcato

throng, Be - yond the gates of Pa - ra-dise, Where

all is one dream of song, The voice of the Heav'n-ly

marcato

sing - er Shall send forth the old re - frain, When

cres. et rall. molto

sun — and stars have fa - ded, No more to rise a - gain.

cres. et rall.

Andante grandioso

mf Fa - ther in Heav'n a - bove, Glo - rious and mighty! Send forth Thy Light of Love,

mf

O King most might - y! Fa - ther! Glo - rious and mighty,

marcato

molto rall.

Send forth Thy Light of Love, Thy Light, Thy Light — of Love!

colla voce

ff a tempo

Over The Stars There Is Rest

T. T. BARKER

FRANZ ABT

Andante

p *pp*

1. O-ver the stars there is rest!
2. O-ver the stars there is rest!

O-ver the stars there is rest! — Suf-fer in pa-tience con-
O-ver the stars there is rest! — Bear up, to life's ills re-

fid - ing, Life with it's tri - al and chid -
sign - ing, There, where the sun is still shin -

ing,
ing, There, peace e - ter - nal a - bid - ing
Comes nei - ther grief nor re - pin - ing

Makes the de-light of the blest, Dark, though to -
There are re-lieved the op-prest, On-ward with

day be with sor-row, Hope gilds more bright-ly the
cour-age re-viv-ing, Ev-er still pa-tient-ly

mor-row, O-ver the stars there is rest! *f.* *pp rit.*
striv-ing, O-ver the stars there is rest!

O-ver the stars there is rest! *p*
O-ver the stars there is rest!

O Rest In The Lord

(Elijah)

F. MENDELSSOHN

Andantino

O, rest in the Lord, wait pa-tient-ly for Him, and He shall

give thee thy heart's de-sires:— O rest in the Lord, wait pa-tient-ly for

Him and He— shall— give thee thy heart's de-sires, — and He shall

give thee thy heart's de-sires. Com-mit thy way un-to Him, and trust in

Him; com-mit thy way un-to Him, and trust in Him, and fret not thy-

self be-cause of e-vil do-ers. O rest in the Lord, wait pa-tient-ly for

Him, wait pa-tient-ly for Him. O rest in the Lord, wait pa-tient-ly for

Him.

rit. *Tempo I.* *p*

rit. *p*

p *rit.* *pp* *rit.*

Him, and He shall give thee thy heart's de-sires, and He shall

cresc.

mf

give thee thy heart's de-sires, and He shall give thee thy heart's de-

p

cresc. sf

p

sires. O rest in the Lord, O rest in the Lord, and wait,

p

cresc.

wait pa-tient-ly for Him.

f

rit.

Ped

There Is A Green Hill Far Away

Mrs. C. F. ALEXANDER

CH. GOUNOD

Andante moderato

The piano introduction consists of two systems of music. The first system is marked *p* (piano) and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The second system includes dynamic markings *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano) and continues the melodic and harmonic development.

The first line of the song is set in B-flat major and 4/4 time. The vocal line begins with the lyrics "There is a green hill far a-way, With - out a cit-y". The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

The second line of the song continues the melody. The vocal line includes the lyrics "wall, Where the dear Lord was cru - ci-fied, Who". The piano accompaniment features a *cresc.* (crescendo) marking and maintains the harmonic structure with chords and eighth-note patterns.

died to save us all. We may not know, we

dim. *p* *cresc.*

This system contains the first two measures of the piece. The vocal line begins with a half note 'died', followed by a quarter note 'to', a quarter note 'save', and a half note 'us all.' There is a whole rest for the next measure, followed by a half note 'We', a quarter note 'may', a quarter note 'not know,', and a half note 'we'. The piano accompaniment starts with a half note chord in the right hand and a half note in the left hand. The first measure has a *dim.* marking. The second measure has a *p* marking. The third measure has a *cresc.* marking.

can-not tell, What pains He had to bear,

dim. *p*

This system contains measures 3 and 4. The vocal line continues with a half note 'can-not tell,', followed by a quarter note 'What', a quarter note 'pains', a half note 'He had', a quarter note 'to', and a half note 'bear,'. The piano accompaniment continues with chords. The third measure has a *dim.* marking. The fourth measure has a *p* marking.

But we be-lieve it was for us He hung and suf-fer'd there. He

dim. *p*

This system contains measures 5 and 6. The vocal line continues with a half note 'But we be-lieve it was for us', followed by a quarter note 'He', a quarter note 'hung', a half note 'and suf-fer'd there.', and a half note 'He'. The piano accompaniment continues with chords. The fifth measure has a *dim.* marking. The sixth measure has a *p* marking.

died that we might be for-giv'n, He died to make us good,

cresc. *dim.* *p*

This system contains measures 7 and 8. The vocal line continues with a half note 'died that we might be for-giv'n,', followed by a quarter note 'He', a quarter note 'died', a half note 'to make us good,', and a half note. The piano accompaniment continues with chords. The seventh measure has a *cresc.* marking. The eighth measure has a *dim.* marking. The final measure has a *p* marking.

That we might go at last to heav'n, — Sav'd by His pre-cious blood.

dim. *p*

The first system of the musical score is in B minor (two flats). The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are written below the vocal line. The piano part includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic marking.

There was no oth - er good e - nough To

p *3* *3* *3*

The second system is in D major (two sharps). The vocal line continues with a treble clef. The piano accompaniment features a grand staff with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal line. The piano part includes a *p* (piano) dynamic marking and triplet markings (*3*) in the right hand.

pay the price of sin, He

p

The third system continues in D major. The vocal line has a treble clef. The piano accompaniment features a grand staff with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal line. The piano part includes a *p* (piano) dynamic marking.

on - ly could un - lock the gates Of

cresc. *cresc.*

The fourth system continues in D major. The vocal line has a treble clef. The piano accompaniment features a grand staff with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal line. The piano part includes *cresc.* (crescendo) markings in both the right and left hands.

molto espress.

Heav'n, and let us in! O dear - ly, dear -

f *dim.* *p*

- ly has he loved! And we must love Him, too, And

trust in His re-deem-ing blood, and trust in His re -

p *cresc. molto*

deem-ing blood, And try His works to do, and

dim. *p*

try His works to do.

p

This system contains the first musical phrase. The vocal line (treble clef) has a melody starting on a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment (grand staff) features a bass line with a steady eighth-note pattern and a treble line with chords and ascending eighth-note runs. A piano (*p*) dynamic marking is present.

We must love Him, too!

p

This system contains the second musical phrase. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and ascending treble runs. A piano (*p*) dynamic marking is present.

We must love Him, too! And try His works to

dim. p

This system contains the third musical phrase. The vocal line includes a rest before the final two notes. The piano accompaniment features a more complex chordal texture in the treble. Dynamics include *dim.* and *p*.

do!

This system contains the final musical phrase. The vocal line has a rest followed by a dotted quarter note. The piano accompaniment features a final flourish with ascending eighth-note runs and a sustained chord in the treble.

Eye Hath Not Seen

(Holy City)

ALFRED R. GAUL

Largo religioso *Andantino religioso*

Eye hath not seen,

ear hath not heard, nei-ther have en-ter'd in-to the heart of man the

things which God, which God hath pre-par'd for them that love Him, for

them that love Him; the things which God hath pre-par'd, pre-

mp *rall.* *p* *cresc.* *B* *p*

Con Ped

C Più mosso

pard' for them that love Him.
 For He hath pre - pard' for
 them a ci - ty, whose build - er and Mak - er is God,
 He hath pre - pard', pre - pard' for them a ci - ty, whose

mf
cresc.
f
cresc.
f
dim.

D Tempo I

rall.

build-er and Mak-er is God. Eyehath not seen, hath not seen the

rall. et dim. *p*

things pre-par'd for them that love Him. There re-

pet rall.

E Tempo II

p

main-eth, there-fore, a rest for the peo-ple, the peo-ple of God;

p

cresc.

there-fore, fear,— there-fore, fear,— lest an-y come short of it,

p *cresc.*

*

there-fore, fear, — there-fore, fear, — lest an-y come short of

it, lest an-y come short, come short of it. Eye hath not seen; ear hath not

heard, nei-ther have en-ter'd in-to the heart of man the things which

God hath pre-par'd, pre-par'd for them that love Him.

The Star Of Bethlehem

F. E. WEATHERLY

STEPHEN ADAMS

Andante moderato

p *cresc.*

ff *sostenuto* *p*

quasi parlando

It was the eve of Christ-mas, The snow lay deep and white, I
street to street it led me, By ma-ny a man-sion fair, It

sat be-side my win-dow and look'd in-to the night; I
shone thro' din-gy case-ment. on ma-ny a gar-ret bare; From

rall.

heard the church bells ring-ing, I saw the bright stars shine, And
high-way on to high-way, thro' al-leys dark and cold, And

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Andante moderato'. The piano part features a series of chords in the left hand and a melodic line in the right hand, with dynamics ranging from piano (p) to fortissimo (ff). The vocal part enters with the lyrics 'It was the eve of Christ-mas, The snow lay deep and white, I street to street it led me, By ma-ny a man-sion fair, It sat be-side my win-dow and look'd in-to the night; I shone thro' din-gy case-ment. on ma-ny a gar-ret bare; From heard the church bells ring-ing, I saw the bright stars shine, And high-way on to high-way, thro' al-leys dark and cold, And'. The tempo changes to 'quasi parlando' for the vocal entry and 'rall.' for the final line. The piano accompaniment provides harmonic support throughout, with various textures and dynamics.

child-hood came a - gain to me, With all its dreams di - vine.
where it shone the dark - ness Was flood - ed all with gold.

a tempo

Then, as I lis-t'ned to the bells, And watch'd the skies a - far,
Sad hearts for-got their sor - row, Rough hearts grew soft and mild. And

Out of the East ma - jes - ti-cal There rose one ra - diant star; And
wea-ry lit - tle chil - dren turn'd in their sleep and smiled. While

poco accel.

ev - 'ry oth - er star grew pale Be-fore that heav'n-ly glow, It
man - ya home-less wan - der - er Up-lift - ed pa - tient eyes

cresc.

cantabile

seem'd to bid me fol - low, And I could not choose but
Seem-ing to see a home at last, be - yond those star - ry

fp

tranquillo

go; It seem'd to bid me fol - low, And I
skies Seem-ing to see a home at last, be -

f *p sosten.*

1st ending

could not choose but go.
yond those star - ry

f a tempo

2. From

dim.

2nd ending *a tempo*

skies.

f *dim.*

Piu mosso

And then me-thought earth fad - ed, I rose as borne on

p

dim.

wings, Be-yond the waste of ruin - ed lives, the press of hu-man

poco animato

things; A - bove the toil and shad - ow, A - bove the want and

cresc. *molto* *rall.*

woe, My old self and its dark - ness seem'd left on earth be -

cresc. *colla voce*

a tempo *affret. poco a poco*

low. And on - ward, up - ward shone the star, un -

f *p*

meno.

til it seem'd to me, It

a tempo *allargando*

flash'd up - on the gold - en gate, And o'er the crys - tal -

cresc.

Tempo I.

sea; And then the gates roll'd back - ward, I —

ffp

stood where An - gels trod; It was the star, the star of

con fuoco

dim. Beth - le - hem had led me up to God, *grandioso* The star, the

p dim.

ad lib. star, had led me up to God.

colla voce *ff*

The Lost Chord

ADELAIDE A. PROCTER

SIR ARTHUR SULLIVAN

Andante moderato

The first system of the musical score shows the piano introduction. The right hand (treble clef) begins with a series of chords and moving lines, while the left hand (bass clef) provides a steady accompaniment. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The tempo is marked *Andante moderato*.

The second system introduces the vocal melody. The vocal line is written in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "Seat-ed one day at the or-gan, I was wea-ry and ill at ease, And my".

The third system continues the vocal melody and piano accompaniment. The lyrics are: "fin-gers wan-der'd i-dly O-ver the noi-sy keys; I know not what I was".

The fourth system concludes the piece. The vocal melody and piano accompaniment are shown. The lyrics are: "play-ing, Or what I was dream-ing then, But I struck one chord of mu-sic, Like the". Dynamic markings include *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

cresc. - - - *f* *poco rall.* *dim.*

sound of a great A - men, Like the sound of a great A - men.

cresc. - - - *f* *dim.* - *p cresc.* *f*

It flood - ed the crim - son twi - light, Like the close of an An - gel's

dim. - - - *p*

cresc. - - - *dim.*

Psalm, And it lay on my fe - ver'd spir - it, With a touch of in - fi - nite

cresc. - - - *dim.*

cresc. - - - *dim.*

calm, It qui - et - ed pain and sor - row, Like love o - ver - com - ing strife, It

cresc. - - - *dim.*

tranquillo sempre

seem'd the har-mo-nious ech - o From our dis-cord-ant life, It link'd all per-plex-ed

p *p* *tranquillo*

poco a poco più animato

mean-ings In-to one per - fect peace, And trem-bled a-way in-to si-lence, As

cresc. animato

f agitato

if it were loth to cease; I have sought, but I seek it vain-ly, That

f agitato *f*

one lost chord di - vine, Which came from the soul of the or - gan, And

grandioso

en - ter'd in - to mine. It may be that Death's bright Angel, Will

cresc. molto ritard. f ff

speak in that chord a - gain; It may be that on - ly in Heav'n I shall hear that grand A -

sempre ff

men. It may be that Death's bright An - gel, will speak in that chord a - gain, It

sf sf sf fff

ritard. con gran forza

may be that on - ly in Heav'n I shall hear that grand A - men. —

ritard. colla voce. con gran forza a tempo rallentando

Ave Maria

FRED E. WEATHERLY

Adapted from "Cavalleria Rusticana"

P. MASCAGNI

Andante sostenuto

pp A - ve Ma-

pp *rall.* *p a tempo*

ri - a, Hear my cry! — O — guide — my

sf

where no harm is nigh; —

p *pp*

path where no harm, — no harm is — nigh! —

mf *p*

pp dolcissimo

O turn thy heart to earth, and see my

pp dolcissimo

heart — and com - - fort me! — *morendo*

lone - ly heart — and com - fort me! —

f

Moth - - er, see my tears, see my tears are

f

fall - - - ing, Thou hast al - - so

sor - - row known, Life, ah! it is so

drea - - ry, my heart it is so wea - - - ry,

largamento Ah! leave me not a - lone! *f* *a tempo* O Moth - er,

hear me in the light, *p* *f* Look down on me, my com-fort

dim. *p*

be, And guide my steps a - right!

f dim.

O Moth-er, hear me where thou

dim.

poco a poco dim. e rall. sempre

art, And guard and guide my ach-ing heart, my ach-ing

poco a poco dim. e rall. sempre

heart! —

pp *ppp*

Rock'd In The Cradle Of The Deep

Mrs. WILLARD

J. P. KNIGHT

Moderato

mf

tr

mf

cresc.

dim.

1. Rock'd in the cra - dle of the deep, — I lay me down — in peace to
 2. And such the trust that still were mine, — Tho' stormy winds — swept o'er the

p

cresc.

dim.

mf

cresc.

sleep; Se - cure I rest up - on the wave, — For thou, O
 brine; Or though the tempest fie - ry breath, — Rous'd me from

tr

p

cresc.

f

Lord, — hast power to save, I know Thou wilt not slight my
 sleep — to wreck and death! In o - cean cave still safe with

mf

dim.

call, For Thou dost mark the spar-row's fall! And
thee, The germ of im-mor-tal-i-ty

dim.

mf

calm and peace-ful is my sleep, ——— Rock'd in the cra-dle of the

p

cresc.

deep, And calm and peace-ful is my sleep, ———

cresc.

1 *dim.* 2 *dim.*

Rock'd in the cra-dle of the deep. Rock'd in the cra-dle of the deep.

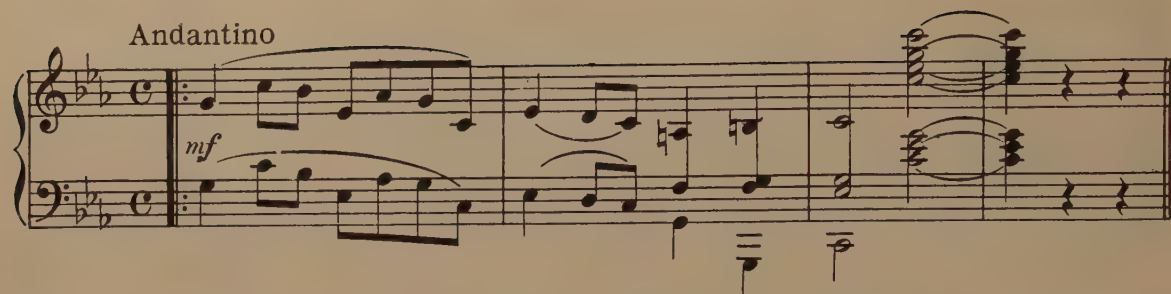
dim. *D. C.* *dim.*

Sion

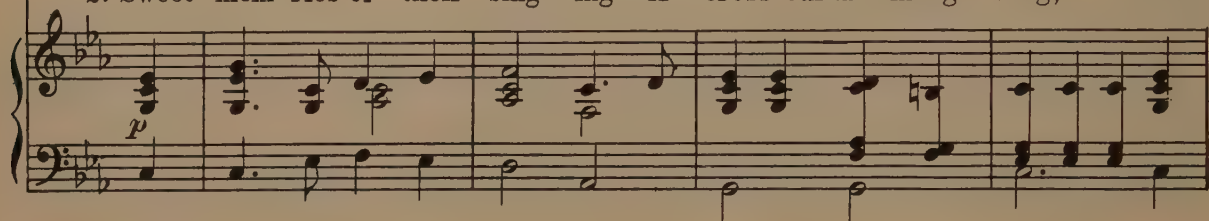
CLIFTON BINGHAM

PAUL RODNEY

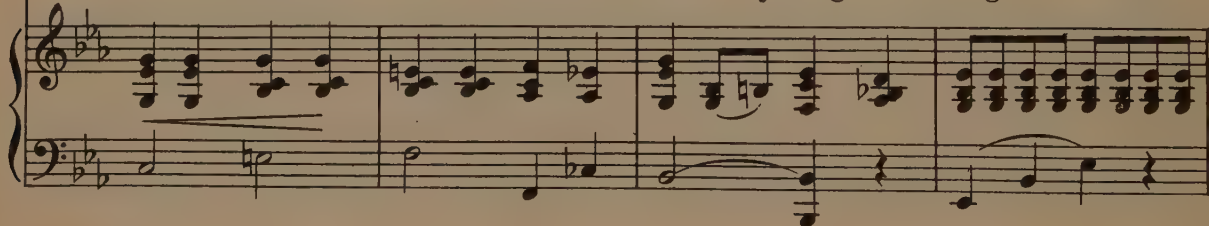
Andantino



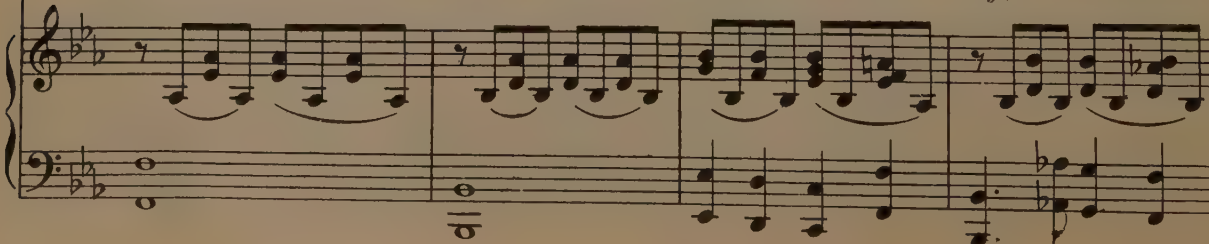
1. There is a Cit - y build - ed Up - on a peace - ful hill, Where
 2. Sweet mem' - ries of their sing - ing A - cross our dream - ing ring, Whilst



none are ev - er wea - ry Nor an - y suf - fer ill. Its
 ev - er weak and wil - ful To earth - ly things we cling. But



tow'rs flash bright in the sun - light, Its jas - per gates stand wide, And
 still our hearts are wait - ing And long - ing for that day, Which



pure are they and ho - ly Who ev - er there a - bide. And
brings us to that Cit - y As pure of heart as they; Which

rall.
pure are they and ho - ly Who ev - er there a - bide.
brings us to that Cit - y As pure of heart as they.

Moderato con espressione
Af - ter the storm they rest — in peace, Where there shall be no
Af - ter the storm we rest — in peace, Where there shall be no

cresc.
night; — Af - ter the toil — they find re - lease,
night; — Af - ter the toil — we find re - lease,

f

Af - ter the dark - ness light.

f

mp a tempo

End - ed life's wea - ry quest, Nev - er a - gain to

p a tempo

roam, Af - ter the strife is rest,

1 *rall.* Af - ter the wand'ring, home, 2 Af - ter the wan - d'ring

rall.

home. _____ *cresc.* Af - ter the wan - d'ring,

af - ter the strife, *f* Af - ter the wan - d'ring,

rall. home, _____ Af - ter the wan - d'ring, the

colla voce

wan - d'ring, home. _____

The musical score is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The score is divided into four systems. The first system shows the voice entering with the word 'home' followed by a long note, then 'Af - ter the wan - d'ring' with a crescendo. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. The second system continues the vocal line with 'af - ter the strife' and 'Af - ter the wan - d'ring' at a forte dynamic. The piano accompaniment continues with similar rhythmic patterns. The third system begins with a 'rall.' (rallentando) marking and the word 'home' followed by another long note, then 'Af - ter the wan - d'ring, the'. The piano accompaniment includes a 'colla voce' (in time with the voice) section. The fourth system concludes the piece with 'wan - d'ring, home.' and a final long note for the voice, while the piano accompaniment provides harmonic support.

Ave Maria

BACH - GOUNOD

Moderato

The musical score is arranged in four systems, each with three staves. The top staff is for the voice, and the bottom two staves are for the piano. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato'.

System 1: The piano part begins with a treble clef and a key signature of one flat. It features a continuous eighth-note accompaniment. The first measure is marked with a piano (*p*) dynamic and a 'Ped.' (pedal) marking. The second measure contains an asterisk (*). The third measure is marked with a 'Ped.' and the fourth with an asterisk (*).

System 2: The piano part continues with the same eighth-note accompaniment. The first measure is marked with a 'Ped.' and the second with an asterisk (*). The third measure is marked with a 'Ped.' and the fourth with an asterisk (*).

System 3: The vocal part enters with the lyrics 'A - - - - - ve Ma -'. The piano part continues with the eighth-note accompaniment. The first measure is marked with a 'Ped. pp' (pianissimo) dynamic and the second with a 'Ped.' marking. The third measure contains an asterisk (*).

System 4: The vocal part continues with the lyrics 'ri - - - - - a a'. The piano part continues with the eighth-note accompaniment. The first measure is marked with a 'Ped.' and the second with an asterisk (*). The third measure is marked with a 'Ped.' and the fourth with an asterisk (*).

Thou gra - ti - a hap - py moth - er, na,

Ped. cresc. * *Ped. pp* *

God Do - mi - nus is with thee, cum,

Ped. cresc. * *Ped. pp* *

Bless - ed, bless - ed art
be - ne - dic - ed - art

Ped. cresc. * *Ped.* *

thou A - bove all
tu in mu - li

Ped. * *Ped. cresc.* *

moth - ers, Since in Beth - le - hem,
e - ri - bus et be - ne - dic - tus

came fructus to thee ven tris the an - gel of the

Lord sus Hon Sanc - ord ta and bless - ed, a,
Ma - ri a

hon sanc - ord ta and bless - ed Ma - ri a Ma - ri a

p *Ped.* *cresc.* *Ped.* *cresc.* *Ped.* *p*

Ped. *cresc.* *Ped.* *dim.*

p *Ped.*

cresc. molto *f* *Ped.* *cresc. molto* *Ped.*

Moth - er - of Je - sus In - fant Re -
 O - ra pro no - bis, no - bis pec - ca -

Red. pp * *Red.* * *Red. molto cresc.* *

deem - er, Born - to save us from our
 to - ri - bus, nunc et in ho - ra in

Red. * *Red.* * *Red. ff* *

sins and all our heav - y woes
 ho - ra mor - tis nos - trae A -

Red. * *Red.* * *Red. dim.* *

ve! A - - - men. -
 ve! - - -

Red. p * *Red. pp* * *Red.* *

The Better Land

MRS. HEMANS

FREDERIC H. COWEN

Non troppo Allegro

p *tranquillo*

p

I hear thee speak — of the

bet-ter land, — Thou call'st its chil - - dren a hap-py band, —

cresc.

Moth-er, where— is that ra - diant shore, Shall we not seek it,

cresc.

shall we not seek it, And weep no more;— Is it

cresc.

where the flow'r— of the o - range blows, And the fire-flies dance— thro' the

cresc.

Lento p

myr-tle boughs?— Not there, not there my

dim. e rall.

p

Tempo I

child.

p tranquillo

The first system of the musical score is in 9/8 time with a key signature of two sharps (F# and C#). It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

mf

Is it far a - way — in some re - gion old — Where the

p

The second system continues the vocal and piano parts. The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the eighth-note pattern, with some chords and rests.

cresc.

riv - ers wan - - der o'er sands of gold, Where the burn - ing rays — of the

cresc.

The third system continues the vocal and piano parts. The vocal line starts with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the eighth-note pattern, with some chords and rests.

ru - by shine, — And the diamond lights up, the diamond lights up — the

The fourth system continues the vocal and piano parts. The vocal line starts with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the eighth-note pattern, with some chords and rests.

cresc. ed agitato

se - - cret mine; — And the pearl gleams forth — from the

cresc.

mf

cor - al strand Is it there, sweet moth - er, that bet - ter land, Is it

there, sweet moth - er, that bet - - ter land?

dim. e

Lento p

Not there, not there, my

rall. p

Tempo I

child.

pp tranquillo

Molto Andante

P tranquillo

Eye hath not seen it, my gen - tle boy, Ear hath not heard its deep songs of joy,

pesante
p

cresc.

Dreams cannot pic - ture a world so fair, Sor - row and death, sor - row and death

cresc.

sempre cresc.

may not en - ter there; Time doth not breathe on its fadeless bloom, on its fadeless

sempre cresc.

bloom, *ff* Far be - yond, *p* beyond the clouds,
ff *dim.*
ff Far be - yond, *p* beyond the tomb, *cresc.* Far be - yond the clouds and be -
ff *dim.* *cresc.*
ff con tutta la forza yond the tomb, It is there, it is there, *dim.* 'tis there, my
ff rit. *dim.*
p child, 'tis there! *rall.*

Calvary

HENRY VAUGHAN

PAUL RODNEY

Maestoso

f

mf

dim. *mp*

The pil-grims throng thro' the

cit - y gates While the night is fall - ing fast; They

f *p*

go to watch on Cal - vry's hill Ere the twi - light hours are

mf

past; Though dark be the way, with eyes__ of faith__ They

p espress

gaze on His Cross a - bove; And, lo! from each heart__ the

f cresc. *rall.*

shad - ows de-part, As they list to His words of love, as they

rit.

list to His words of love.

p rit.

Andante

p con espress

"Rest, rest to the wea - ry, Peace, peace to the soul; — Though life may be

p con espress

drear-y, Earth is not thy goal. — O lay down thy bur - den,

f *p*

mf con molto espress *frall.*

O come un-to Me, — I will not for-sake thee, I will not for-

mf *frall.*

sake thee, I will not for-sake thee, Though all else should flee." —

f

Joyfully

197

f Far, far a-way, o'er the

dream of years, They hear the Voice of the King:

rall. "Where, O Grave, where is thy vic - to-ry, And where, O Death, is thy

f a tempo sting?" Cap-tive He leads them for ev - er more, While

wea - ry pil - grims re - joice; For look - ing on high to the

cresc. *f* Cross He bore, — The faith - ful shall hear His Voice, — the

rall. *rit.* faith - ful shall hear His Voice. —

Andante
p con espress

"Rest, rest to the wea - ry, Peace, peace to the soul; —

p con espress

f *p*

Though life may be drear-y, Earth is not thy goal. — O lay down thy

mf con molto espress

bur - den, O come un - to Me, — I will not for - sake thee,

frall. *f*

I will not for - sake thee, I will not for - sake thee, Though all else should

frall. *f*

rit. ff

flee, though all else should flee? —

rit. ff

The King Of Love My Shepherd Is

Sir HENRY W. BAKER

CHARLES GOUNOD

Moderato quasi allegretto

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Moderato quasi allegretto". The piano accompaniment starts with a series of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic. The vocal line enters with the lyrics "cre - - scen - do". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic. The vocal line continues with the lyrics "The King of Love my— Shep - herd is, Whose". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic. The vocal line continues with the lyrics "good-ness fail - eth ne - ver; I nothing lack if I— am His, And". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic. The score concludes with a crescendo (*cresc.*) marking in both the vocal and piano parts.

p cre - - scen - do

p The King of Love my— Shep - herd is, Whose

dim. *p* *p*

good-ness fail - eth ne - ver; I nothing lack if I— am His, And *cresc.*

cresc.

He is mine for ev - er Where streams of liv - ing wa - ters flow, My

ransomed soul He lead-eth, And where the ver - dant pas - tures grow, With

food ce - les - tial feed - eth The King of Love my Shepherd

is Per - verse and fool - ish oft I

p

cresc.

dim.

cresc. rit. dim.

dim. p creso. rit. dim.

a tempo

p a tempo

dolce

strayed, — But yet in love He sought me, And

dolce

p *rall.* on His shoul - der gent - ly laid, And home re-joic - ing

cresc. sf

p *rall.* *cresc.* *sf* *dim.*

p *a tempo*

brought me. In death's dark vale I fear no ill With Thee, dear Lord, be -

ppp

accel. *cre* - - - *scen* - - - *do* *rit.*

side me; Thy rod and staff my com-fort still, Thy cross be - fore_ to

accel. *cre* - - - *scen* - - - *do* *rit.*

f *rall. p a tempo*

guide me ——— And so, through all the

a tempo

f *dim. e rall.* *p*

length of days, ——— Thy good - ness fail - eth

nev - - er; Good Shep - herd ——— Good

cresc.

cre - - - *scen* - - - *do*

Shep - herd, ——— May I sing ——— Thy

cre - - - *scen* - - - *do*

praise — May I sing — Thy *rit.*

praise — For ev - er *f* *rit.*

grandioso

ad lib.
and for ev - er

f *colla voce* *f* *mf* *a tempo* *cresc.*

dim. *rall.*

Detailed description: This is a musical score for voice and piano. It consists of four systems of staves. The first system shows a vocal line with the lyrics 'praise — May I sing — Thy' and a piano accompaniment. The second system continues the vocal line with 'praise — For ev - er' and includes a piano section marked 'grandioso'. The third system features a vocal line with 'and for ev - er' and a piano section with dynamic markings 'f colla voce', 'f', 'mf a tempo', and 'cresc.'. The fourth system shows the piano accompaniment concluding with 'dim.' and 'rall.' markings. The score is written in G major (one sharp) and 4/4 time.

Onward, Christian Soldiers

Marcato

Sir ARTHUR SULLIVAN

1. Onward, Christian soldiers, Marching as to war; With the cross of Je-sus,
2. Like a might-y ar-my, Moves the Church of God; Brothers, we are treading

Go - ing on be - fore. Christ, the roy-al Mas-ter, Leads a-against the foe;
Where the saints have trod; We are not di-vid-ed, All one bo-dy we,

Forward in-to bat-tle, See His banners go. On-ward, Christian sol-diers,
One in hope and doc-trine, One in char-i-ty.

Marching as to war, With the cross of Je-sus, Go-ing on be-fore.
With the cross of Je-sus, Go-ing on be-fore.

3. Crowns and thrones may perish,
Kingdoms rise and wane,
But the Church of Jesus
Constant will remain;
Gates of hell can never
'Gainst that Church prevail;
We have Christ's own promise,
And that cannot fail.—

4. Onward, then, ye people,
Join our happy throng;
Blend with ours your voices
In the triumph-song;
Glory, laud, and honor,
Unto Christ, the King;
This through countless ages
Men and angels sing.—

Softly Now The Light Of Day

GEO. W. DOANE

C. M. von WEBER

Andante

1. Soft - ly now the light of day Fades up - on my sight a - way;
 2. Thou, whose all per - vad - ing eye Naught es - capes, with - out, with - in,
 3. Soon for me the light of day Shall for - ev - er pass a - way;
 4. Thou who, sin-less, yet hast known All of man's in - firm - i - ty;

Free from care, from la - bor free, Lord, I would com - mune with Thee.
 Par - don each in - firm - i - ty, O - pen fault and se - cret sin.
 Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.
 Then, from Thine e - ter - nal throne, Je - sus, look with pit - ying eye.

Sun Of My Soul

W. H. MONK

Andante

1. Sun of my soul, Thou Sav-iour dear, It is not night if Thou be near.
 2. When the soft dews of kind-ly sleep My wear-ied eye-lids gent-ly steep,
 3. A - bid with me from morn till eve, For with-out Thee I can-not live;
 4. Come near and bless us when we wake, Ere thro' the world our way we take,

Oh, may no earth-born cloud a - rise To hide Thee from Thy ser - vant's eyes.
 Be my last thought, how sweet to rest For - ev - er on my Sav-iour's breast.
 A - bid with me when night is nigh, For with-out Thee I dare not die.
 Now, Lord, the gra - cious work be - gin; Let him no more lie down in sin.

Now The Day Is Over

J. BARNBY

Andante

p

1. Now the day is o - ver, Night is draw - ing nigh,
 2. Now the dark - ness gath - ers, Stars be - gin to peep,
 3. Je - sus, give the wea - ry, Calm and sweet re - pose,

Shad - ows of the ev - 'ning Steal a - cross the sky.
 Birds and beasts and flow - ers Soon will be a sleep.
 With Thy ten - d'rest bless - ing May our eye - lids close.

O God, Our Help In Ages Past

WILLIAM CROFT

Moderato

1. O God, our help in a - ges past, Our hope for years to come,
 2. Be - fore the hills in or - der stood, Or earth re - ceived her frame,
 3. A thou - sand a - ges in Thy sight Are like an eve - ning gone;

Our shel - ter from the storm - y blast, And our e - ter - nal home!
 From ev - er - last - ing Thou art God, To end - less years the same.
 Short as the watch that ends the night Be - fore the ris - ing sun.

What A Friend We Have In Jesus

C. CROZAT CONVERSE

Moderato

1. What a friend we have in Je-sus, All our sins and griefs to bear;
 2. Have we tri-als and temp-ta-tions? Is there trouble an-y-where?
 3. Are we weak and heav-y la-den, Cumbered with a load of care?

What a priv-i-lege to car-ry Ev-'ry-thing to God in pray'r.
 We should nev-er be dis-cour-aged, Take it to the Lord in pray'r.
 Pre-cious Sav-iour still our re-fuge, Take it to the Lord in pray'r.

Oh, what peace we oft-en for-feit, Oh, what need-less pain we bear
 Car-we find a friend so faith-ful, Who will all our sor-rows share?
 Do thy friends despise, for-sake thee? Take it to the Lord in pray'r.

All be-cause we do not car-ry Ev-'ry-thing to God in pray'r.
 Je-sus knows our ev-'ry weak-ness, Take it to the Lord in pray'r.
 In His arms He'll take and shield thee, Thou wilt find a sol-ace there.

CHARLOTTE ELLIOTT

Just As I Am

W. B. BRADBURY

Andante

1. Just as I am, with-out one plea, But that Thy blood was shed for me,
 2. Just as I am, and wait-ing not To rid my soul of one dark blot,
 3. Just as I am, though tossed a-bout With many a con-flict, many a doubt,

And that Thou bidd'st me come to Thee, O Lamb of God! I come, I come!
 To Thee whose blood can cleanse each spot, O Lamb of God! I come, I come!
 Fight-ings and fears with-in, with-out O Lamb of God! I come, I come!

Sweet Hour Of Prayer

Andante

W. B. BRADBURY

1. Sweet hour of prayer! sweet hour of prayer! That calls me from a world of care,
 2. Sweet hour of prayer! sweet hour of prayer! Thy wings shall my pe-ti-tion bear
 3. Sweet hour of prayer! sweet hour of prayer! May I thy con-so-la-tion share,

And bids me at my Fa-ther's throne Make all my wants and wish-es known.
 To Him whose truth and faith-ful-ness En-gage the wait-ing soul to bless.
 Till, from Mount Pis-gah's loft-y height, I view my home and take my flight.

In sea-sons of dis-tress and grief, My soul has oft-en found re-lief;
 And since He bids me seek His face, Be-lieve His word, and trust His grace,
 This robe of flesh I'll drop, and rise To seize the ev-er-last-ing prize;

And oft es-caped the temp-ter's snare, By thy re-turn, sweet hour of prayer!
 I'll cast on Him my ev-'ry care And wait for thee, sweet hour of prayer!
 And shout, while pass-ing through the air, Fare-well, fare-well, sweet hour of prayer!

The Son Of God Goes Forth To War

HENRY S. CUTLER

Marcato

1. The Son of God goes forth to war, A king - ly crown to gain;
 2. That mar-tyr first whose ea - gle eye Could pierce be - yond the grave;
 3. A no - ble band, the chos - en few, On whom the Spir - it came,
 4. A no - ble ar - my, men and boys, The ma - tron and the maid,

His blood - red ban - ner streams a - far: Who fol - lows in His train?
 Who saw his Mas - ter in the sky, And called on Him to save;
 Twelve val - iant saints, their hope they knew And mocked the torch of flame;
 A - round the throne of God re - joice, In robes of light ar - rayed.

Who best can drink his cup of woe, Tri - um - phant o - ver pain,
 Like Him with par - don on His tongue, In midst of mor - tal pain,
 They met the ty - rant's bran - dish'd steel, The li - on's gor - y mane,
 They climbed the steep ascent of heav - en Thro' per - il, toil and pain;

Who pa - tient bears his cross be - low, He fol - lows in His train.
 He pray'd for them that did the wrong: Who fol - lows in His train?
 They bow'd their necks the stroke to feel: Who fol - lows in their train?
 O God, to us may grace be giv'n To fol - low in their train.

Jesus! The Very Thought Of Thee

E. CASWALL

J. B. DYKES

Andante

1. Je - sus! the ver - y thought of Thee With sweet - ness fills my breast;
 2. Nor voice can sing, nor heart can frame, Nor can the mem - 'ry find
 3. O hope of ev - 'ry con - trite heart! O joy of all the meek!

But sweet - er far Thy face to see, And in Thy pres-ence rest.
A sweet - er sound than Thy blest name, O Sav-our of man-kind!
To those who fall, how kind Thou art! How good to those who seek!

Shall We Meet Beyond The River?

HORACE L. HASTINGS

ELIHU S. RICE

Moderato

1. Shall we meet be-yond the riv-er, Where the sur-ges cease to roll?
2. Shall we meet in that blest har bor, When our storm-y voyage is o'er?
3. Shall we meet in yon-der cit-y, Where the tow'rs of crys-tal shine?

Where-in all the bright for-ev-er, Sor-row ne'er shall press the soul?
Shall we meet and cast the an-chor, By the fair ce-les-tial shore?
Where the walls are all of jas-per, Built by work-man-ship di-vine?

CHORUS

Shall we meet, shall we meet, Shall we meet be-yond the riv-er?

Shall we meet be-yond the riv-er, Where the sur-ges cease to roll?

Shall We Gather At The River?

ROBERT LOWRY

Moderato

1. Shall we gath-er at the riv-er, Where bright an-gel feet have trod;
 2. On the mar-gin of the riv-er, Wash-ing up its sil-ver spray,
 3. On the bo-som of the riv-er, Where the Sav-iour King we own,

With its crys-tal tide for-ev-er Flow-ing from the throne of God?
 We shall walk and wor-ship ev-er All the hap-py, gold-en day.
 We shall meet and sor-row nev-er'Neath the glo-ry of the throne.

mf Yes, we'll gath-er at the riv-er, The beau-ti-ful, the beau-ti-ful riv-er,
creso.

f Gath-er with the saints at the riv-er, That flows from the throne of God.
dim.

Jesus, Tender Shepherd

MARY L. DUNCAN

J. B. DYKES

Andante

1. Je-sus, ten-der Shep-herd, hear me, Bless Thy lit-tle lamb to-night;
 2. All this day Thy hand has led me, And I thank Thee for Thy care;
 3. Let my sins be all for-giv-en, Bless the friends I love so well;

Thro' the dark-ness be Thou near me, Keep me safe till morn-ing light.
 Thou hast cloth'd me, warm'd and fed me, List-en to my eve-ning pray'r.
 Take me, when I die, to heav-en, Hap-py there with Thee to dwell.

There Is Rest For The Weary

S.Y. HARMER

J.W. DADMUN

Moderato

1. In the Chris-tian's home in glo-ry, There re-mains a land of rest;
 2. He is fit-ting up my man-sion, Which e-ter-nal-ly shall stand;
 3. Death it-self shall then be van-quish'd, And his sting shall be with-drawn;

There my Sav-iour's gone be-fore me, To ful-fill my soul's re-quest.
 For my stay shall not be tran-sient, In that ho-ly, hap-py land.
 Shout for glad-ness, O ye ran-som'd! Hail with joy the ris-ing morn.

CHORUS

There is rest for the wea-ry, There is rest for the wea-ry,

There is rest for the wea-ry, There is rest for you.

O Thou Joyful Day

B. M. SMUSKER

Andante *p* *cresc.* *dim.*

1. O thou joy-ful day, O thou bless-ed day, Ho-ly, peace-ful Christ-mas-tidel
 2. O thou joy-ful day, O thou bless-ed day, Ho-ly, peace-ful Christ-mas-tidel
 3. O thou joy-ful day, O thou bless-ed day, Ho-ly, peace-ful Christ-mas-tidel

p *cresc.* *dim.*

O thou joy-ful day, O thou bless-ed day, Ho-ly, peace-ful Christ-mas tidel
 O thou joy-ful day, O thou bless-ed day, Ho-ly, peace-ful Christ-mas tidel
 O thou joy-ful day, O thou bless-ed day, Ho-ly, peace-ful Christ-mas tidel

cresc. poco a poco *mf*

Earth's hopes a-wak-en, Christ life has tak-en, Laud Him, O laud Him on ev'ry side.
 Christ's light is beam-ing, Our souls re-deem-ing, Laud Him, O laud Him on ev'ry side!
 King of all glo-ry, We bow be-fore Thee, Laud Him, O laud Him on ev'ry side!

8:

Holy Ghost, With Light Divine

ANDREW REED

L. M. GOTTSCHALK

Andante

1. Ho - ly Ghost, with light di-vine, Shine up - on this heart of mine;
 2. Ho - ly Ghost, with pow'r di-vine, Cleanse this guilt-y heart of mine;
 3. Ho - ly Ghost, with joy di-vine, Cheer this sad-dened heart of mine;
 4. Ho - ly Spir - it, all di-vine, Dwell with - in this heart of mine;

Chase the shades of night a - way, Turn my dark-ness in - to day.
 Long hath sin, with - out con - trol, Held do - min - ion o'er my soul.
 Bid my ma - ny woes de - part, Heal my wound-ed, bleed-ing heart.
 Cast down ev - 'ry i - dol throne, Reign su - preme and reign a - lone.

O Paradise!

Moderato

J. BARNBY

mf
 1. O Par - a - disel O Par - a - disel Who doth not crave for rest? Who
 2. O Par - a - disel O Par - a - disel The world is grow - ing old; Who
 3. O Par - a - disel O Par - a - disel We long to sin no more, We

cresc. *dim.*
 would not seek the hap - py land Where they that loved are blest;
 would not be at rest and free Where love is nev - er cold? Where
 long to be as pure on earth As on thy spot - less shore;

cresc.
 loy - al hearts and true, Stand ev - er in the light, All

dim.
 rap - ture, thro' and thro', In God's most ho - ly sight.

Oh! Happy Day!

PHILIP DODDRIDGE

Moderato

1. Oh, hap - py day, that stays my choice On thee, my Sav - iour and my
 2. Oh, hap - py bond, that seals my vows To him who mer - its all my
 3. 'Tis done, the great trans - ac - tion's done; I am my Lord's, and he is

God! Well may this glow - ing heart re - joice, And tell its rap - tures all a - broad,
 love! Let cheer - ful an - thems fill his house, While to that sa - cred shrine I move,
 mine; He drew me, and I fol - lowed on, Charmed to con - fess the voice di - vine.

CHORUS

Hap - py day, hap - py day, When Je - sus washed my sins a - way!

Fine.

He taught me how to watch and pray, And live re - joic - ing ev - 'ry day.

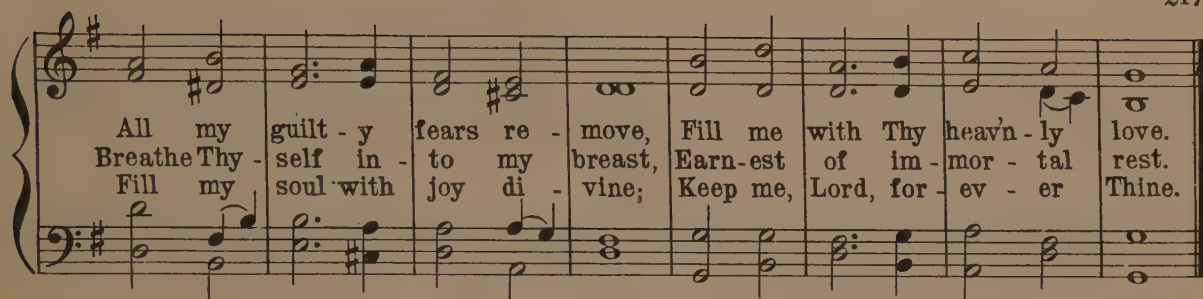
D.S.

Gracious Spirit, Love Divine

IGNAZ PLEYEL

Andante

1. Gra - cious Spir - it, Love di - vine, Let Thy light with - in me shine;
 2. Life and peace to me im - part, Seal sal - va - tion on my heart;
 3. Let me nev - er from Thee stray, Keep me in the nar - row way;

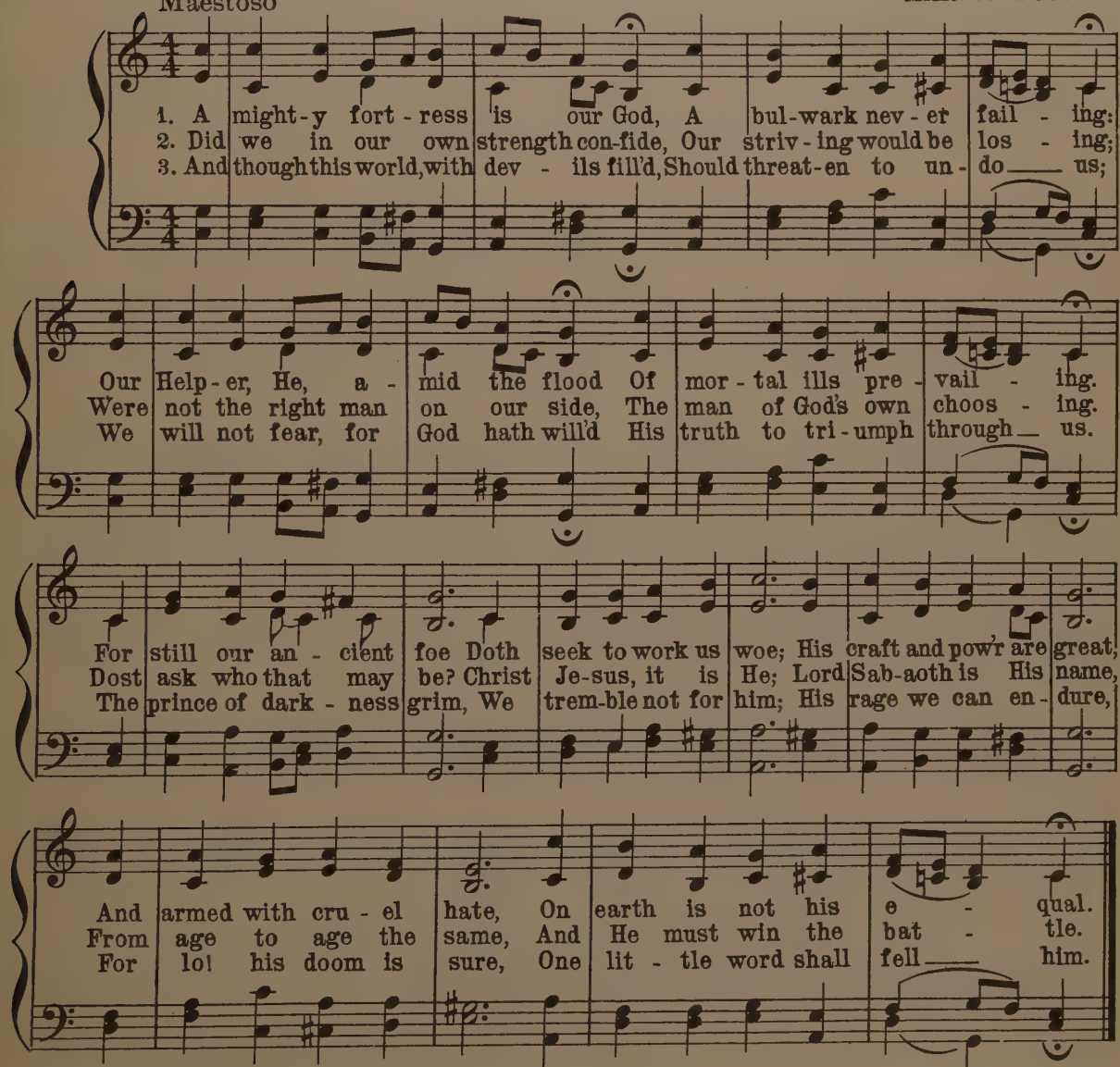


All my guilt - y fears re - move, Fill me with Thy heav'n - ly love.
 Breathe Thy - self in - to my breast, Earn - est of im - mor - tal rest.
 Fill my soul with joy di - vine; Keep me, Lord, for - ev - er Thine.

A Mighty Fortress Is Our God

Maestoso

MARTIN LUTHER



1. A might - y fort - ress is our God, A bul - wark nev - er fail - ing;
 2. Did we in our own strength con - fide, Our striv - ing would be los - ing;
 3. And though this world, with dev - ils fill'd, Should threat - en to un - do us;

Our Help - er, He, a - mid the flood Of mor - tal ills pre - vail - ing.
 Were not the right man on our side, The man of God's own choos - ing.
 We will not fear, for God hath will'd His truth to tri - umph through - us.

For still our an - cient foe Doth seek to work us woe; His craft and pow'r are great,
 Dost ask who that may be? Christ Je - sus, it is He; Lord Sab - aoth is His name,
 The prince of dark - ness grim, We trem - ble not for him; His rage we can en - dure,

And armed with cru - el hate, On earth is not his e - qual.
 From age to age the same, And He must win the bat - tle.
 For lo! his doom is sure, One lit - tle word shall fell him.

Carol, Carol, Christians

A. CLEVELAND COXE

Joyfully

Car-ol, car-ol, Christians! Car-ol joy-ful - ly Car-ol for the com-ing of

Christ's na-ti - ty, Car - ol, car - ol, Chris-tians! Car - ol joy-ful - ly

Unison

Car - ol for the com-ing of Christ's na-ti - ty; And pray a glad-some Christmas, For

all good Christian men. Car-ol, car-ol, Christians! For Christ-mas come a - gain.

*Fine.**Slower*

1. Go ye to the for - est, Where the myr - tles grow, Where the pine and
2. Wreath your Christmas gar - land Where to Christ we pray; It shall smell like
3. Car - ol, car - ol, Chris-tians! Like the Ma - gi, now, Ye must la-de your

lau - rel bend be-neath the snow; Gath - er them for Je - sus,
 Car - mel on our fes - tal day; Lib - an - us and Sha - ron,
 cask - ets with a grate - ful vow; Ye must have sweet in-cense,

Wreath them for His shrine; Make His tem - ple glo - rious With the box and pine.
 Shall not green-er be Than our ho - ly chan - cel, On Christ's na - ti - vi - ty.
 Myrrh and fin - est gold, At our Christmas al - tar, Hum - bly to un - fold.

D. C. Chorus al Fine

Work, For The Night Is Coming

Marcato

LOWELL MASON

1. Work, for the night is com-ing, Work thro' the morning hours; Work while the dew is
 2. Work, for the night is com-ing, Work thro' the sun - ny noon; Fill bright-est hours with
 3. Work, for the night is com-ing, Un - der the sun-set skies; While their bright tints are

spark - ling, Work 'mid spring - ing flow'rs; Work when the day grows bright - er,
 la - bor, Rest comes sure and soon: Give ev - 'ry fly - ing min - ute
 glow - ing, Work, for day - light flies: Work till the last beam fad - eth,

cresc.
 Work in the glow-ing sun; Work, for the night is com-ing, When man's work is done.
 Some-thing to keep in store: Work, for the night is com-ing, When man works no more.
 Fad - eth to shine no more: Work, while the night is dark-ning, When man's work is o'er.

Love Divine, All Love Excelling

CHARLES WESLEY

JOHN ZUNDEL

Moderato

1. Love di-vine, all love ex-cell-ing, Joy of heav'n to earth come down!
 2. Breathe, oh, breathe Thy lov-ing Spir-it In-to ev-'ry trou-bled breast!
 3. Fin-ish, then, Thy new cre-a-tion, Pure and spot-less may we be;

Fix in us Thy hum-ble dwell-ing, All Thy faith-ful mer-cies crown.
 Let us all in Thee in-her-it, Let us find Thy prom-ised rest.
 Let us see our whole sal-va-tion Per-fect-ly se-cured by Thee!

Je-sus, Thou art all com-pas-sion, Pure, un-bound-ed love Thou art;
 Come, Al-might-y, to de-liv-er, Let us all Thy grace re-ceive!
 Changed from glo-ry in-to glo-ry, Till in heav'n we take our place;

Vis-it us with Thy sal-va-tion, En-ter ev-'ry trem-bling heart.
 Sud-den-ly re-turn, and nev-er, Nev-er more Thy tem-ples leave!
 Till we cast our crowns be-fore Thee, Lost in won-der, love and praise

God Is Love

JOHN BOWRING

I. CONKEY

Andante

1. God is love; His mer-cy bright-ens All the path in which we rove;
 2. Chance and change are bu-sy ev-er; Man de-cays, and a-ges move;
 3. E'en the hour that dark-est seem-eth Will His change-less good-ness prove;

Bliss He wakes and woe He light - ens: God is wis - dom, God is love.
 But His mer - cy wan - eth nev - er: God is wis - dom, God is love.
 From the gloom His bright - ness stream - eth: God is wis - dom, God is love.

Lead, Kindly Light

Andante

J. B. DYKES

1. Lead, kind - ly Light, a - mid th'en - cir - cling gloom. Lead Thou me
 2. I was not ev - er thus, nor pray'd that Thou Shouldst lead me
 3. So long Thy pow'r hath bless'd me sure it still Will lead me

on; The night is dark and I am far from home,
 on; I loved to choose and see my path; but now
 on O'er moor and fen, o'er crag and tor - rent till

Lead Thou me on Keep Thou my feet; I do not ask to
 Lead Thou me on I loved the gar - ish day, and, spite of
 The night is gone, And with the morn those an - gel fa - ces

see The dis - tant scene; one step e - nough for me.
 fears Pride ruled my will; re - mem - ber not past years.
 smile Which I have loved long since, and lost a while.

Joy To The World

G. F. HANDEL

Maestoso

1. Joy to the world, the Lord has come; Let earth re - ceive her
 2. Joy to the earth, the Sav - iour reigns; Let men their songs em -

King, Let ev - 'ry heart pre - pare Him room,
 ploy; While fields and floods, rocks, hills, and plains,

And heav'n and na - ture sing, And heav'n and na - ture
 Re - peat the sound - ing joy, Re - peat the sound - ing

And heav'n and na - ture sing, And
 Re - peat the sound - ing joy, Re -

sing, And heav'n, and heav'n and na - ture sing.
 joy, Re - peat, re - peat the sound - ing joy.

heav'n and na - ture sing,
 peat the sound - ing joy,

Come, Holy Spirit, Heavenly Dove

Andante

J. B. DYKES

1. Come, Ho - ly Spir - it, Heav'n - ly Dove, With all Thy quick - ning pow'rs
 2. See, how we grov - el here be - low, Fond of these earth - ly toys,
 3. In vain we tune our life - less songs, In vain we strive to rise,

Kind - le a flame of sa - cred love, In these cold hearts of ours.
 Our souls, how heav - i - ly they go, To reach e - ter - nal joys.
 Ho - san - nas lan - guish on our tongues And our de - vo - tion dies.

Jesus, Lover Of My Soul

S. B. MARSH

Andante

mf

1. Je - sus, lov - er of my soul, Let me to Thy bo - som fly, —
 2. Oth - er ref - uge have I none; Hangs my help - less soul on Thee; —
 3. Plen - teous grace with Thee is found, Grace to cov - er all my sin; —

While the near - er wa - ters roll, While the tem - pest still is high; —
 Leave, ah! leave me not a - lone, Still sup - port and com - fort me! —
 Let the heal - ing streams a - bound; Make and keep me pure with - in! —

Hide me, O my Sav - iour! hide, — Till the storm of life be past; —
 All my trust on Thee is stayed, — All my help from Thee I bring; —
 Thou of life the Foun - tain art, — Free - ly let me take of Thee; —

Safe in - to the ha - ven guide; Oh! re - ceive my soul at last! —
 Cov - er my de - fence - less head With the shad - ow of Thy wing! —
 Spring Thou up with - in my heart! Rise to all e - ter - ni - ty! —

While Shepherds Watched Their Flocks

W. TANSU

Andante

mf

1. While shep - herds watch'd their flocks by night,
 2. "Fear not" said he for might - y dread
 3. To you in Da - vid's town, this day

mf

All Had seat - ed on the ground, The An - gel
 Is seized their trou - bled mind; tid - ings
 born of Da - vid's line, The Sav - iour

of the Lord joy came down, And glo - ry shone a - round.
 of great is Christ I the bring, Lord; To you and all man - kind.
 Who is the Christ the Lord; And this shall be the sign.

Jesus Christ Is Risen To Day

WORGAN

Joyfully

f

1. Je - sus Christ is ris'n to - day,
 2. Hymns of praise then let us sing, Al - le - lu - ia!
 3. But the pains which He en - dured,

Our tri - umph - ant ho - ly day,
 Un - to Christ, our heav'n - ly King,
 Our sal - va - tion have pro - cured, Al - le - lu - ia.

mf

Who did once up - on the Cross, Al - le - lu - ia.
 Who en - dured the Cross and grave,
 Now a - bove the sky He's King,

mf

Suf - fer to re - deem our loss. Al - le - lu - ia.
 Sin - ners to re - deem and save.
 Where the an - gels ev - er sing.

There Is A Happy Land

LOWELL MASON

Allegretto

mf

1. There is a hap - py land, Far, far a - way, Where saints in glo - ry stand,
 2. Come to this hap - py land, Come, come a - way, Why will ye doubt - ing stand,
 3. Bright in that hap - py land, Beams ev - 'ry eye; Kept by a Fa - ther's hand,

f

Bright, bright as day. Oh, how they sweet - ly sing, Wor - thy is our
 Why still de - lay? Oh, we shall hap - py be, When from sin and
 Love can - not die. Oh, then to glo - ry run, Be a crown and

dim.

Sav - iour King; Lord let His prais - es ring, Praise, praise for aye!
 sor - row free, Lord, we shall live with Thee, Blest, blest for aye!
 king - dom won; And bright a - bove the sun, Reign, reign for aye!

Rock Of Ages

THOMAS HASTINGS

Moderato

1. Rock of a - ges cleft for me, Let me hide my - self in Thee;
 2. Could my tears for - ev - er flow, Could my zeal no lan - guor know,
 3. While I draw this fleet - ing breath, When my eyes shall close in death,

Let the wa - ter and the blood, From Thy wound - ed side which flowed
 These for sin could not a - tone, Thou must save, and Thou a - lone:
 When I rise to worlds un - known, And be - hold Thee on Thy throne,

Be of sin the doub - le cure, Save from wrath and make me pure.
 In my hand no price I bring; Sim - ply to Thy cross I cling.
 Rock of a - ges cleft for me, Let me hide my - self in Thee.

Jerusalem The Golden

ALEX. EWING

Moderato

1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest,
 2. They stand, those halls of Zi - on, All ju - bi - lant with song,
 3. There is the throne of Da - vid, And there, from care re - leased!

Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.
 And bright with many an an - gel, And all the mar - tyr throng.
 The song of them that tri - umph, The shout of them that feast

cresc. *f*

I know not, Oh, I know not, What joys a - wait us there,
The Prince is ov - er in them, The day - light is se - rene;
And they who with their Lead - er Have con - quered in the fight,

dim.

What ra - dian - cy of glo - ry, What bliss be - yond com - pare.
The pas - tures of the bless - ed Are decked in glo - rious sheen.
For - ev - er and for - ev - er Are clad in robes of white.

Rise, Crowned With Light

ALEXIS LVOFF

Maestoso

-
1. Rise, crown'd with light, — im - pe - rial Sa - lem, rise; Ex - alt thy
2. See a long race — thy spa - cious courts a - dorn, See fu - ture
3. See barbarous na - tions at thy gates at - tend, Walk in thy
4. The seas shall waste, the skies to smoke de - cay, Rocks fall to

tow'r - ing head and lift thine eyes; See Heav'n its spark - ling por - tals
sons, and daugh - ters yet un - born, In crowd - ing ranks on ev - 'ry
light, and in thy tem - ple bend: See thy bright al - tars throng'd with
dust, and mountains melt a - way; But fix'd His word, His sav - ing

wide — dis - play, And break up - on thee in a flood of day.
side — a - rise, De - mand - ing life, im - pa - tient for the skies.
pros - trate kings, While ev - ry land its joy - ous tri - bute brings.
pow'r — re - mains, Thy realm shall last, thy own Mes - si - ah reign.

O Come All Ye Faithful

(Adeste Fideles)

J. READING

Maestoso

1. O come all ye faith - ful, Joy - ful and tri - um - phant, O
 2. — God of — God, — Light — of — Light —
 3. — Sing choirs of an - gels, Sing in ex - ul - ta - tion, —

come ye, O come — ye to Beth - le - hem;
 Lo! — He ab - hors — not the Vir - gins' womb;
 Sing, — all ye ci - ti - zens of heav'n — a - bove:

Come and be - hold — Him Born the King of An - gels.
 Ve - ry — God, — Be - got - ten, not cre - a - ted;
 Glo - ry to God, — In — the — high - est;

After each verse

O come, let us a - dore Him, O come, let us a - dore, Him, O

come, let us a - dore Him, Christ the Lord.

Old Hundred

(Doxology)

229

L. BOURGEOIS

Maestoso

1. All peo-ple that on earth do dwell, Sing to the Lord with cheer-ful voice,
 2. Know that the Lord is God in-deed; With-out our aid He did us make
 3. Praise God, from whom all bless-ings flow, Praise Him all crea-tures here be-low;

Him serve with mirth, His praise forth tell, Come ye be-fore Him and re-joice.
 We are His flock, He doth us feed, And for His sheep He doth us take.
 Praise Him a-bove, ye heavn-ly host; Praise Father, Son, and Ho-ly Ghost.

Lord, Dismiss Us With Thy Blessing

JAMES FAWCETT

Moderato

1. { Lord, dis-miss us with Thy bless-ing, Fill our hearts with joy and peace;
 { Let us each, Thy love pos-sess-ing, Triumph in re-deem-ing grace; }

Oh, re-fresh us, oh, re-fresh us, Trav-'ling thro' this wil-der-ness.

2. Thanks we give and adoration
 For Thy Gospel's joyful sound;
 May the fruits of Thy salvation
 In our hearts and lives abound.
 Ever faithful, ever faithful
 To the truth may we be found!

3. So, whene'er the signals given
 Us from earth to call away,
 Borne on angels' wings to heaven,
 Glad the summons to obey,
 May we ever, may we ever
 Rise, and reign in endless day.

Nearer, My God, To Thee

LOWELL MASON

Andante

mf

1. Near - er, my God, to Thee, Near - er to Thee! E'en tho' it
 2. Tho' like the wan - der - er The sun gone down, Dark - ness be
 3. Then with my wak - ing tho'ts Bright with Thy praise, Out of my

be a cross That rais - eth me, Still all my song shall be,
 o - ver me My rest a stone, Yet in my dreams I'd be,
 ston - y griefs Beth - el I'll raise So by my woes to be,

dim.

Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee!
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee!
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee!

It Came Upon The Midnight Clear

R.S. WILLIS

Moderato

mf

1. It came up - on - the mid night clear, That glo - rious song of old,
 2. Still through the clo - ven skies they come, With peace - ful wings un - furled;
 3. And ye be - neath life's crush - ing load Whose forms are bend - ing low,

From an - gels bend - ing near the earth, To touch their harps of gold:
 And still their heav'n - ly mu - sic floats O'er all the wea - ry world;
 Who toil a - long the climb - ing way With pain - ful steps and slow,

cresc.

cresc.

f "Peace to the earth, good-will to men, From heav'n's all gra-cious King;"
 A - bove its sad - and low - ly plains They bend on hov - ing wing;
 Look now! for glad - and gold - en hours Come swift - ly on - the wing;

The world in sol - emn still - ness lay To hear the an - gels sing!
 And ev - er o'er its Ba - bel sounds The bless - ed an - gels sing!
 Oh, rest be - side the wear - y road, And hear the an - gels sing!

O Jesus, Thou Art Standing

J. H. KNECHT

Andante *mf* *cresc.* *dim.*

1. O Je - sus, Thou art stand - ing Out - side the fast - clos'd door, In low - ly pa - tience
 2. O Je - sus, Thou art knock - ing; And lo! that hand is scar - rd, And thorns Thy brow - en -
 3. O Je - sus, Thou art plead - ing In ac - cents meek and low, "I died for you, My

wait - ing To pass the thresh - old o'er: We bear the name of Chris - tians, His
 cir - cle, And tears Thy face have marr'd: O love that pass - eth know - ledge, So
 chil - dren, And will ye treat me so?" O Lord, with shame and sor - row We

p *cresc.* *dim.*

name and sign we bear O shame, thrice shame up - on us, To keep Him stand - ing there!
 pa - tient - ly to wait O sin that hath no e - qual, So fast to bar the gate!
 o - pen now the door Dear Sav - iour, en - ter, And leave us nev - er - more.

Jesus Lives!

H. J. GAUNTLETT

Maestoso

mf

1. Je - sus lives! Thy ter - rors now, Can no long - er,
 2. Je - sus lives! hence - forth is death But the gate of
 3. Je - sus lives! for us He died; Then a - lone to

death, ap - pal us Je - sus lives! by this we know
 life im - mor - tal; This shall calm our trem - bling breath,
 Je - sus liv - ing Pure in heart may we a - bide,

Thou, O grave, canst not en - thral us. { Al - le - lu - ia.
 When we pass its gloom - y por - tal. f
 Glo - ry to our Sav - iour giv - ing. f

In Heavenly Love Abiding

FELIX MENDELSSOHN

Andante, non lento

p

1. In heavenly love a - bi - ding, No change my heart shall fear, And safe in such con -
 2. Wher - ev - er He may guide me, No want shall turn me back; My Shepherd is be -
 3. Green pastures are be - fore me, Which yet I have not seen, Bright skies will soon be

fid - ing, For noth - ing chang - es here. The storm may roar with - out me
 side me, And noth - ing can I lack. His wis - dom ev - er wak - eth,
 o'er me, Where dark - est clouds have been. My hope I can - not meas - ure,

f *pp*

My heart may low be laid, But God is round a - bout me, And can I be dis-
His sight is nev-er dim; He knows the way He tak-eth, And I will walk with
My path to life is free, My Sav-our has my treas-ure, And He will walk with

f *dim.* *p*

mayed? But God is round a - bout me, And can I be dis- mayed?
Him; He knows the way He tak-eth And I will walk with Him.
me; My Sav-our has my treas-ure, And He will walk with me.

My Faith Looks Up To Thee

LOWELL MASON

Moderato

mf

1. My faith looks up to Thee, Thou Lamb of Cal - va - ry,
2. May Thy rich grace im - part Strength to my faint - ing heart,
3. While life's dark maze I tread, And griefs a - round me spread
4. When ends life's tran-sient dream, When death's cold sul - len stream

cresc. *dim.* *mf*

Sav - iour di - vine! Now hear me while I pray; Take all my
My zeal in - spire! As Thou hast died for me, Oh, may my
Be Thou my Guide, Bid dark-ness turn to day, Wipe sor-row's
shall o'er me roll, Blest Sav - iour, then, in love, Fear and dis -

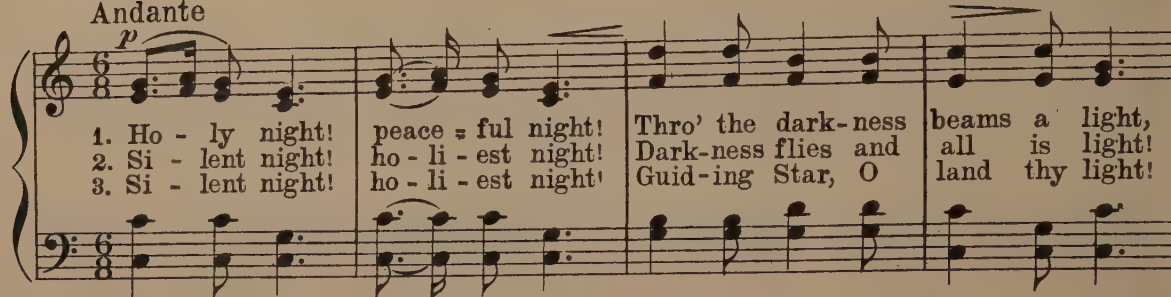
f *dim.*

guilt a - way; Oh, let me from this day Be whol - ly Thine!
love to Thee Pure, warm and change-less be A liv - ing fire!
tears a - way, Nor let me ev - er stray From Thee a side.
trust re-move; Oh, bear me safe a bove A ran-somed soul.

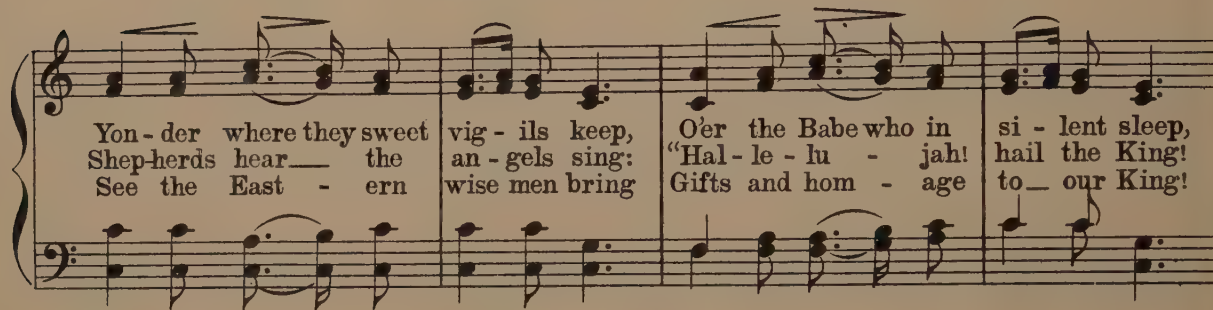
Holy Night! Peaceful Night!

FRANZ GRUBER

Andante

p


1. Ho - ly night! peace - ful night! Thro' the dark-ness beams a light,
2. Si - lent night! ho - li - est night! Dark-ness flies and all is light!
3. Si - lent night! ho - li - est night! Guid-ing Star, O land thy light!



Yon - der where they sweet vig - ils keep, O'er the Babe who in si - lent sleep,
Shep - herds hear — the an - gels sing: "Hal - le - lu - jah! hail the King!
See the East - ern wise men bring Gifts and hom - age to — our King!

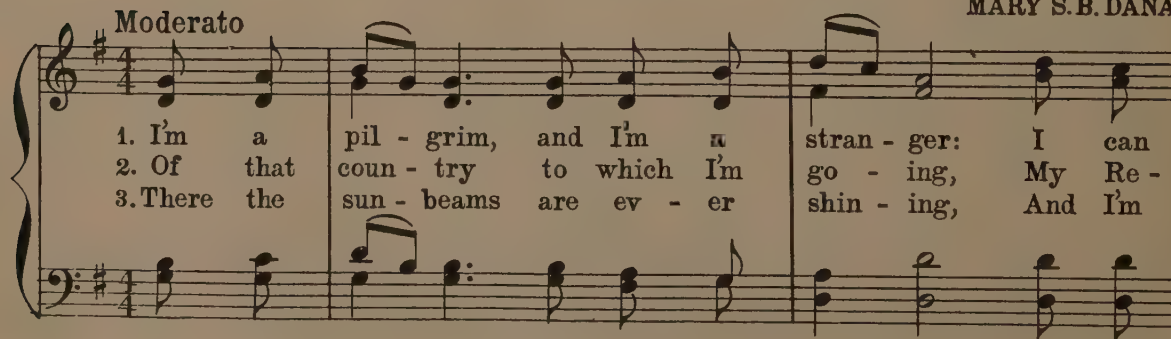
*cresc.**dim.*


Rests in heav - en - ly peace, — Rests in heav - en - ly peac. —
Je - sus, the Sav - iour is here! — Je - sus, the Sav - iour is here! —
Je - sus, the Sav - iour is here! — Je - sus, the Sav - iour is here! —

I'm A Pilgrim

MARY S. B. DANA

Moderato



1. I'm a pil - grim, and I'm a stran - ger: I can
2. Of that coun - try to which I'm go - ing, My Re -
3. There the sun - beams are ev - er shin - ing, And I'm

tar - ry, I can tar - ry but a night. Do not de - tain me, for I am
deem - er, my Re - deem - er is the light: There is no sor - row, nor an - y
long - ing, I am long - ing for the sight; With - in a coun - try, un - known and

go - ing To where the stream - lets are ev - er flow - ing.
sigh - ing, Nor an - y sin there, nor an - y dy - ing.
drear - y, I have been wand - 'ring, for - lorn and wea - ry.

I'm a pil - grim, and I'm a stranger: I can tar - ry, I can tar - ry but a night.

How Gentle God's Commands

H. G. NAGELI

Andante

1. How gen - tle God's com - mands! How kind His pre cepts are! Come,
2. Be - neath His watch - ful eye His saints se - cure - ly dwell! That
3. Why should this anx - ious load Press down your wea - ry mind? Haste

cast your bur - dens on the Lord, And trust His con - stant care.
hand which bears all na - ture up, Shall guard His chil - dren well.
to your heav'n - ly Fa - ther's throne And sweet re - frest - ment find.

Meek And Lowly

STEPHEN GLOVER

Andante

1. Meek and low-ly, pure and ho-ly, Chief a-mong the "Bless-ed Three," Turning
2. Hop-ing ev-er, fail-ing nev-er, Tho' de-ceiv'd, be-liev-ing still; Long a-

sad-ness in-to glad-ness, Heav'n born art thou, Char-i-ty! Pit-y dwell-eth in thy
bid-ing, all con-fid-ing, To thy heavn-ly Father's will; Nev-er wea-ry of well-

bos-om, Kindness reigneth o'er thy heart; Gen-tle thoughts a-lone can sway thee, Judgment
do-ing, Nev-er fear-ful of the end; Claim-ing all mankind as brothers, Thou dost

hath in thee no part. Meek and low-ly, pure and ho-ly, Chief a-mong the "Blessed
all a-like be-friend. Three," Turn-ing sad-ness in-to glad-ness, Heav'n born art thou, Char-i-ty.

I Love To Tell The Story

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Moderato

WM. G. FISCHER

1. I love to tell the sto-ry Of un-seen things a-bove, Of Je-sus and his
2. I love to tell the sto-ry; More won-der-ful it seems Than all the gold-en
3. I love to tell the sto-ry; 'Tis pleas-ant to re-peat What seems each time I
4. I love to tell the sto-ry; For those who know it best, Seem hun-ger-ing and

glo-ry, Of Je-sus and his love; I love to tell the sto-ry, Be-
fan-cies Of all our gold-en dreams. I love to tell the sto-ry, It
tell it, More won-der-ful-ly sweet. I love to tell the sto-ry, For
thirst-ing To hear it like the rest. And when, in scenes of glo-ry, I

cause I know 'tis true; It sat-is-fies my long-ings As noth-ing else can do.
did so much for me! And that is just the rea-son I tell it now to thee.
some have nev-er heard The mes-sage of sal-va-tion From God's own ho-ly word.
sing the new, new song, 'Twill be the old, old sto-ry That I have lov'd so long.

CHORUS

I love to tell the sto-ry, 'Twill be my theme in glo-ry,

To tell the old, old sto-ry, Of Je-sus and his love.

From Greenland's Icy Mountains

LOWELL MASON

REGINALD HEBER

Moderato

1. From Green-land's i - cy mountains, From In-dia's cor-al strand, Where Af-ric's sun ny
 2. What though the spi - cy breez-es Blow soft o'er Cey-lon's isle; Though ev-'ry prospect
 3. Shall we whose souls are light-ed With wisdom from on high, Shall we to men be-
 4. Waft, waft, ye winds, His sto - ry, And you, ye wa-ters roll Till like a sea of

foun-tains Roll down their gold - en sand, From ma - ny an ancient riv - er, From
 pleas - es, And on - ly man is vile; In vain with lav - ish kind-ness The
 night - ed The lamp of life de - ny? Sal - va - tion, oh, sal - va - tion! The
 glo - ry It spreads from pole to pole; Till o'er our ran-somed na - ture The

ma - ny a palmy plain, They call us to de - liv - er Their land from er - ror's chain.
 gifts of God are strown; The hea - then, in his blind-ness, Bows down to wood and stone.
 joy-ful sound pro - claim, Till earth's re-mot-est na - tion Has learn'd Mes-si - ah's name.
 Lamb for sin - ners slain, Re-deem - er, King, Cre - a - tor, In bliss re-turms to reign.

Come, Thou Fount Of Every Blessing

R. ROBINSON

JOHN WYETH

Andante

1. Come, Thou Fount of ev - 'ry bless-ing, Tune my heart to sing Thy grace;
 2. Here I'll raise my E - be - ne - zer Hith-er by Thy help I'm come,
 3. Oh, to Grace, how great a deb - tor, Dai - ly I'm con-straind to bel

Streams of mer - cy, nev - er ceas-ing, Call for songs of loud - est praise.
 And I hope, by Thy good plea-sure Safe-ly to ar - rive at home.
 Let Thy good-ness as a fet - ter, Bind my wan-d'ring heart to Thee.

Teach me some mel - o - dious son - net, Sung by flam - ing tongues a - bove;
 Je - sus sought me when a stran - ger, Wan - d'ring from the fold of God;
 Prone to wan - der, Lord, I feel it, Prone to leave the God I love;

Praise the mount, I'm fixed up - on it! Mount of Thy re - deem - ing love.
 He to res - cue me from dan - ger In - ter - posed His pre - cious blood.
 Here's my heart, oh, take and seal it, Seal it for Thy courts a - bove.

Heav'n Is My Home

ARTHUR SULLIVAN

Moderato

mf 1. I'm but a stran - ger here, Heav'n is my home; Earth is a
 2. What though the tem - pest rage, Heav'n is my home; Short is my
 3. There - fore, I mur - mur not, Heav'n is my home; What - e'er my

cresc. *p* des - ert drear, Heav'n is my home. Dan - ger and sor - row stand Round me on
 pil - gri - mage, Heav'n is my home. And time's wild wint - ry blast Soon will be
 earth - ly lot, Heav'n is my home. And I shall sure - ly stand There, at my

cresc. *f* ev - 'ry hand, Heav'n is my Fa - ther - land, Heav'n is my home.
 o - ver past, I shall reach home at last, Heav'n is my home.
 Lord's right hand, Heav'n is my Fa - ther - land, Heav'n is my home.

Evening Hymn

JOHN HATTON

BISHOP KEN

Moderato

1. Glo - ry to Thee, my God, this night, For all the
 2. For - give me, Lord, for Thy dear Son, The ills that
 3. Teach me to live, that I may dread The grave as

bles - ings of the light: Keep me, O keep me,
 I this day have done: That with the world, my -
 lit - tle as my bed; Teach me to die, that

King of Kings, Un - der Thine own Al - might - y wings.
 self, and Thee, I, ere I sleep, at peace may be.
 so I may Tri - umph - ing rise at the last day.

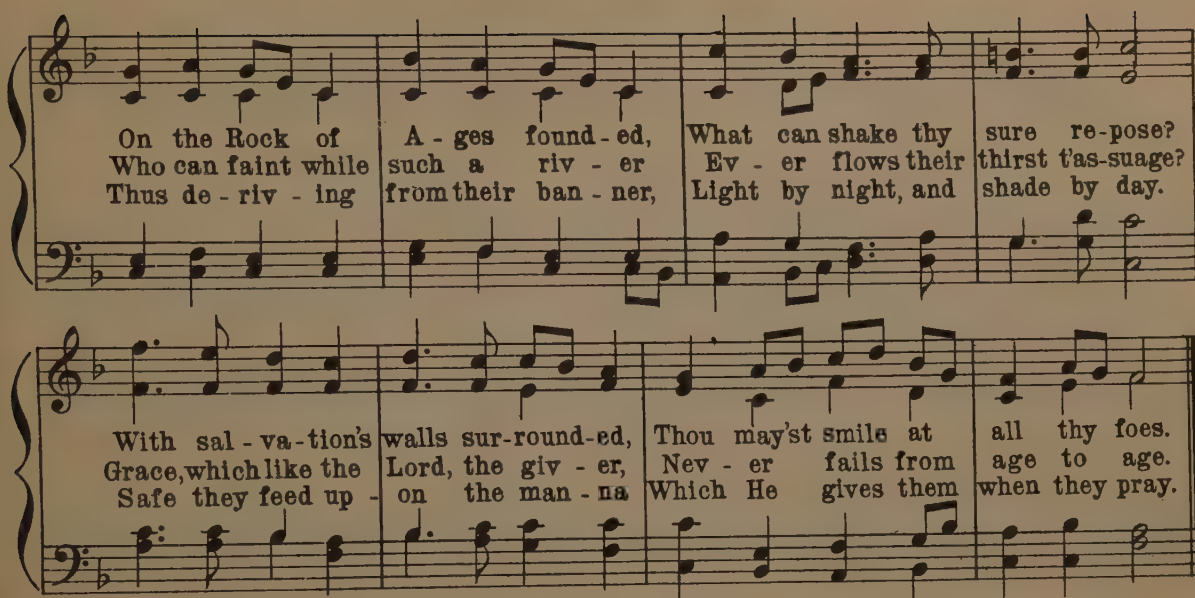
Glorious Things Of Thee Are Spoken

JOSEPH HAYDN

Moderato

1. Glo - rious things of thee are spo - ken, Zi - on, cit - y of our God;
 2. See, the streams of liv - ing wa - ters, Springing from e - ter - nal love,
 3. Round each hab - i - ta - tion hov - ring See the cloud and fire ap - pear

He, whose word can - not be bro - ken, Form'd thee for His own a - bode;
 Well sup - ply thy sons and daugh - ters, And all fear of want re - move.
 For a glo - ry and a coy - ring, Show - ing that the Lord is near;



On the Rock of Ages found-ed, What can shake thy sure re-pose?
Who can faint while such a riv-er Ev-er flows their thirst 'as-suage?
Thus de-riv-ing from their ban-ner, Light by night, and shade by day.

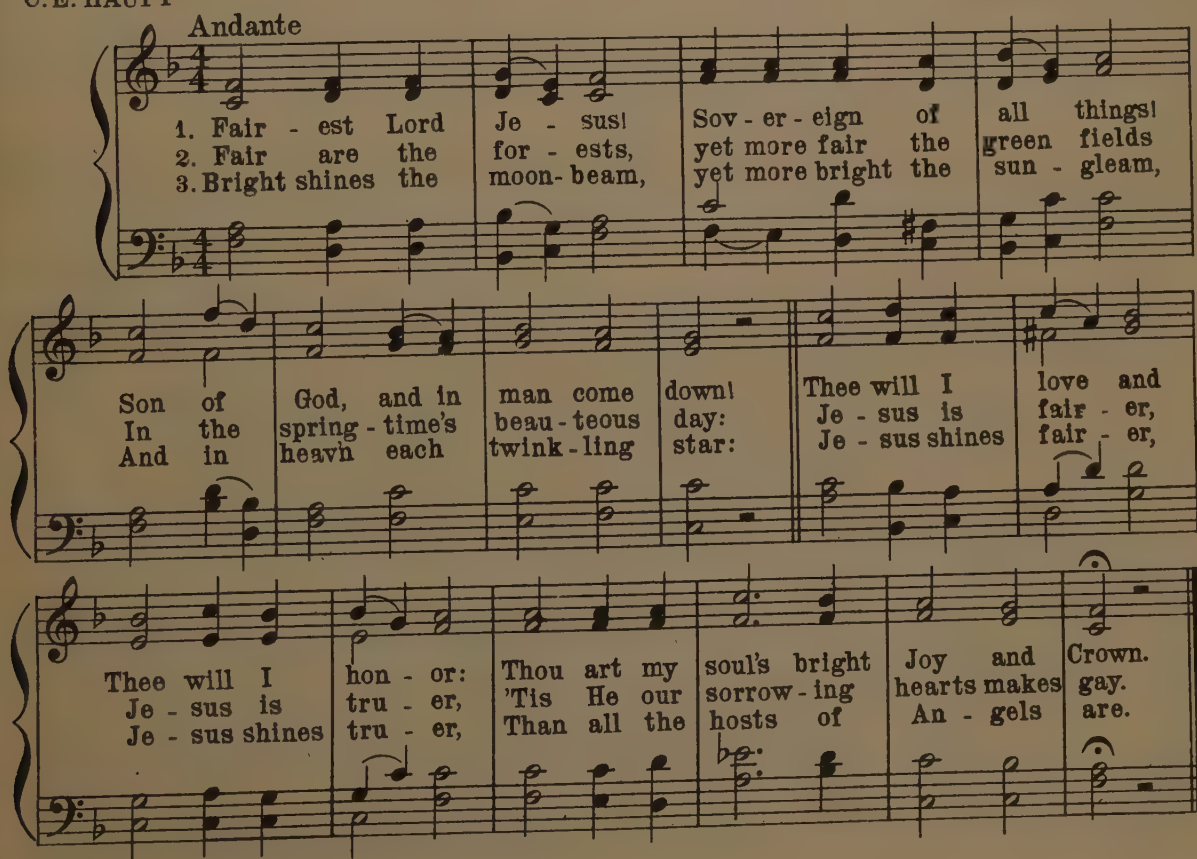
With sal-va-tion's walls sur-round-ed, Thou may'st smile at all thy foes.
Grace, which like the Lord, the giv-er, Nev-er fails from age to age.
Safe they feed up-on the man-na Which He gives them when they pray.

C. E. HAUPT

Fairest Lord Jesus

CRUSADER'S HYMN

Andante



1. Fair-est Lord Je-sus! Sov-er-eign of all things!
2. Fair are the for-ests, yet more fair the green fields
3. Bright shines the moon-beam, yet more bright the sun- gleam,

Son of God, and in man come down! Thee will I love and
In the spring-time's beau-teous day: Je-sus is fair-er,
And in heav'n each twink-ling star: Je-sus shines fair-er,

Thee will I hon-or: Thou art my soul's bright Joy and Crown.
Je-sus is tru-er, 'Tis He our sorrow-ing hearts makes gay.
Je-sus shines tru-er, Than all the hosts of An-gels are.

Come, Ye Disconsolate

SAMUEL WEBBE

Moderato

mf

1. Come, ye dis - con - so - late! wher - e'er ye lan - guish, Come to the
 2. Joy of the des - o - late! light of the stray - ing, Hope of the
 3. Here see the bread of life: see wa - ters flow - ing Forth from the

cresc.

mer - cy seat, fer - vent - ly kneel: Here bring your wound - ed hearts,
 pen - i - tent, fade - less and pure! Here speaks the Com - fort - er,
 throne of God, pure from a - bove: Come to the feast of love;

f *dim.*

here tell your an - guish; Earth has no sor - row that heav'n can - not heal.
 ten - der - ly say - ing, Earth has no sor - row that heav'n can - not cure.
 come, ev - er know - ing, Earth has no sor - row but heav'n can re - move.

God Be With You

J. E. RANKIN

W. G. TOMER

Moderato

1. God be with you till we meet a - gain, By His coun - sels guide, up - hold you,
 2. God be with you till we meet a - gain, 'Neath His wings pro - tect - ing hide you,
 3. God be with you till we meet a - gain, When life's per - ils thick con - found you,
 4. God be with you till we meet a - gain, Keep love's ban - ner float - ing o'er you,

With His sheep se - cure - ly fold you, God be with you till we meet a - gain.
 Dal - ly man - na still pro - vide you, God be with you till we meet a - gain.
 Put His arms un - fail - ing round you, God be with you till we meet a - gain.
 Smite death's threat'ning wave be - fore you, God be with you till we meet a - gain.

CHORUS

Till we meet, — till we meet, Till we meet at Je - sus' feet,
Till we meet, till we meet, till we meet, Till we meet at Je - sus' feet, Till we meet

Till we meet, — till we meet, Till we meet, God be with you till we meet a - gain.
Till we meet, till we meet, till we meet, God be with you till we meet a - gain.

Crown Him With Many Crowns

M. BRIDGES

Moderato

1. Crown Him with ma-ny crowns, The Lamb up - on His throne; Hark! how the heav'n-ly
2. Crown Him the Lord of Love! Be - hold His hands and side, — Those wounds yet vis - i -
3. Crown Him the Lord of Peace! Whose pow'r a scep-tre sways In heav'n and earth that
4. Crown Him the Lord of Heav'n! One with the Fa - ther known, And the blest Spir - it

an - them drowns All mu - sic but its own! A - wake, my soul, and sing Of
ble a - bove, In beau - ty glo - ri - fied: No an - gel in the sky Can
wars may cease, And all be pray'r and praise. His reign shall know no end; And
thro' Him giv'n From yon - der Tri - une throne! All hail, Re - deem - er, hail! For

Him who died for thee; And hail Him as thy match-less King Thro' all e - ter - ni - ty.
ful - ly bear that sight, But down - ward bends his won - d'ring eye At mys - ter - ies so bright.
round His pierc - ed feet, Fair flow'rs of Par - a - dise ex - tend Their fragrance ev - er - sweet.
Thou hast died for me: Thy praise and glo - ry shall not fail Throughout e - ter - ni - ty.

Before Jehovah's Awful Throne

ISAAC WATTS

M. A. VENUA

Moderato

1. Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with
 2. His sov - reign pow'r, with - out our aid, Made us of clay, and
 3. We'll crowd Thy gates with thank - ful songs, High as the heav'ns our
 4. Wide as the world is Thy com - mand, Vast as e - ter - ni -

sa - cred joy: Know that the Lord is God a - lone: He can cre -
 formed us men; And when like wan - d'ring sheep we strayed, He brought us
 voic - es raise; And earth, with her ten thou - sand tongues, Shall fill Thy
 ty - Thy love; Firm as a rock Thy truth must stand, When roll - ing

ate, and He de - stroy, He can cre - ate, and He de - stroy.
 to His fold a - gain, He brought us to His fold a - gain.
 courts with sound - ing praise, Shall fill Thy courts with sound - ing praise.
 years shall cease to move, When roll - ing years shall cease to move.

Guide Me, O Thou Great Jehovah

F. HEROLD

Andante

1. Guide me, O Thou great Je - ho - vah! Pil - grim through this bar - ren land;
 2. Op - en now the crys - tal fount - ain, Whence the heal - ing wa - ters flow;
 3. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side;

I am weak, but Thou art might-y, Hold me with Thy pow'r-ful hand:
 Let the fier - y, cloud-y pil - lar Lead me all my jour-ney through-
 Bear me through the swell-ing cur-rent, Land me safe on Ca-naan's side:

Bread of Heav-en, Bread of Heav-en, Feed me now and ev - er - more.
 Strong De - liv - 'rer, Strong De - liv - 'rer, Be Thou still my strength and shield.
 Songs of prais-es, Songs of prais-es, I will ev - er give to Thee.

Come, Thou Almighty King

CHARLES WESLEY

FELICE GIARDINI

Moderato

1. Come, Thou al - might - y King, Help us Thy name to sing,
 2. Come, Thou in - car - nate Word, Gird on Thy might - y sword;
 3. Come, ho - ly Com - fort - er! Thy sa - cred wit - ness bear,
 4. To the great One in Three, The high-est prais - es be,

Help us to praise; Fa - ther! all - glo - ri - ous, O'er all vic -
 Our pray'r at - tend; Come, and Thy peo - ple bless, And give Thy
 In this glad hour: Thou who al - might - y art, Now rule in
 Hence ev - er - more! His sov'-reign maj - es - ty May we in

to - ri - ous, Come, and reign o - ver us, An - cient of days.
 word suc - cess, Spir - it of ho - li - ness! On us de - scend.
 ev - 'ry heart, And ne'er from us de - part, Spir - it of pow'r!
 glo - ry see, And to e - ter - ni - ty Love and a - dore.

All Hail The Power Of Jesus' Name!

EDWARD PERRONET

OLIVER HOLDEN

Moderato

1. All hail the pow'r of Je - sus' name, Let an - gels pros - trate fall! Bring
 2. Crown Him, ye morn - ing stars of light, Who fixed this earth - ly ball; Now
 3. Ye chos - en seed of Is - rael's race, Ye ran - somed from the fall, Hail
 4. Sin - ners, whose love can ne'er for - get The worm - wood and the gall, Go,

forth the roy - al di - a - dem, And crown Him Lord of — all; Bring
 hail the Strength of Is - rael's might, And crown Him Lord of — all; Now
 Him who saves you by His grace, And crown Him Lord of — all; Hail
 spread your tro - phies at His feet, And crown Him Lord of — all; Go,

forth the roy - al di - a - dem, And crown Him Lord — of all.
 hail the Strength of Is - rael's might, And crown Him Lord — of all.
 Him who saves you by His grace, And crown Him Lord — of all.
 spread your tro - phies at His feet, And crown Him Lord — of all.

Hark! The Herald Angels Sing

Moderato

F. MENDELSSOHN

1. Hark, the her - ald an - gels sing "Glo - ry to the new - born King! Peace on earth and
 2. Christ by high - est heav'n a - dored; Christ the ev - er - last - ing Lord; Late in time be -
 3. Hail! the heav'n born Prince of peace! Hail! the Son of Righteousness Light and life to

mer - cy mild, God and sin - ners re - con - ciled? Joy - ful, all ye na - tions rise
 hold him come, Off - spring of the fav - ored one. Veil'd in flesh the God - head see;
 all he brings, Rish with heal - ing in his wings. Mild he lays his glo - ry by,

Join the tri-umph of the skies, With th'angel-ic host proclaim, Christ is born in
Hail th'in-car-nate De-i-ty: Pleased as man, with men to dwell, Je-sus our Im-
Born that man no more may die. Born to raise the Sons of earth, Born to give them

Beth-le-hem." man-u-el! se-cond birth. Hark! the her-ald an-gels sing "Glo-ry to the new-born King."

Blessed Saviour, Thee I Love

GEORGE DUFFIELD

Andante

1. Bless-ed Sav-iour, Thee I love, All my oth-er joys a-bove;
2. Once a-gain be-side the cross, All my gain I count but loss;
3. Bless-ed Sav-iour, Thine am I, Thine to live, and Thine to die;

All my hopes in Thee a-bide, Thou my hope, and naught be-side;
Earth-ly plea-sures fade a-way- Clouds they are that hide my day.
Height, or depth, or earth-ly pow'r, Ne'er shall hide my Sav-iour more;

Ev-er let my glo-ry be, On-ly, on-ly, on-ly Thee!
Hence, vain shad-ows! let me see Je-sus, cru-ci-fied for me.
Ev-er shall my glo-ry be, On-ly, on-ly, on-ly Thee!

Homeward Bound

W.F. WARREN

C.S. HARRINGTON

Moderato

1. Out on an o - cean all bound-less we ride, We're home-ward bound,
 2. Wild-ly the storm sweeps us on as it roars, We're home-ward bound,
 3. In - to the har - bor of heav'n now we glide; We're home at last;

home-ward bound; Tossed on the waves of a rough, rest-less tide, We're home-ward
 home-ward bound; Look! yon-der lie the bright heav-en-ly shores: We're home-ward
 home at last; Soft-ly we drift on its bright sil-ver tide: We're home at

bound, home-ward bound; Far from the safe, qui-et har-bor we rode,
 bound, home-ward bound; Stead-y O pi-lot! stand firm at the wheel;
 last, home at last; Glo-ry to God! all our dan-gers are o'er;

Seek-ing our Fa-ther's ce-les-tial a-bode; Prom-ise of
 Stead-y! we soon shall out-weath-er the gale; Oh, how we
 We stand se-cure on the glo-ri-fied shore; Glo-ry to

which on us each He be-stowed: We're home-ward bound, home-ward bound.
 fly 'neath the loud-creak-ing sail! We're home-ward bound, home-ward bound.
 God! we will shout ev-er more: We're home at last, home at last.

Hark! Hark! My Soul

J. B. DYKES

Moderato

mf

1. Hark! hark, my soul, An- gel - ic songs are swell-ing
2. On - ward we go, for still we hear them sing-ing

O'er earth's green
"Come, wear- y

fields and o-cean's wave-beat shore. How sweet the truth those bless-ed strains are
souls for Je-sus bids you come;" And through the dark, its e-choes sweet-ly

tell - ing Of that new life when sin shall be no more!
ring - ing, The mu - sic of the Gos-pel leads us home.

p An-gels of Je - sus, An-gels of light, *f* Sing-ing to wel-come the *p* pil-grims of the

cresc. night Sing - ing to wel - come the *pp* pil-grims, the pil-grims of the night.

Blest Be The Tie That Binds

H.G. NAGELI

Andante *p* *cresc.*

1. Blest be the tie that binds, Our hearts in
 2. Be fore our Fa ther's throne, We pour our
 3. We share our mu tual woes, Our mu tual

dim. *cresc.*

Christ - ian love; The fel - low - ship of
 ar - dent pray'rs; Our fears, - our hopes, - our
 bur - dens bear; And oft - en for each

cresc. *dim.*

kin - dred minds. Is like - to that a - bove.
 aims - are one, - Our com - forts and - our cares.
 oth - er flows, - The sym - pa - thiz - ing tear.

Holy, Holy! Lord God Almighty!

J. B. DYKES

Moderato *mf* *cresc.*

1. Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y!
 2. Ho - ly, Ho - ly, Ho - ly! all the saints a - dore Thee,
 3. Ho - ly, Ho - ly, Ho - ly! tho' the dark - ness hide Thee,

Ear - ly in the morn - ing our song shall rise to Thee;
 Cast - ing down their gold - en crowns a - round the glass - y sea;
 Tho' the eye of sin - ful man Thy glo - ry may not see;

mf *cresc.*

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y!
 Cher - u - bim and Ser - aphim fall - ing down be - fore Thee,
 On - ly Thou art Ho - ly, there is none be - side Thee,

f *dim.*

God in three Per - sons, bless - ed Trin - i - ty!
 Which wert and art and ev - er - more shall be.
 Per - feet in pow'r, in love, and pur - i - ty.

Abide With Me

W. H. MONK

Moderato *p*

1. A - bide with me! Fast falls the e - ven - tide, The dark-ness
 2. Swift to its close, ebbs out life's lit - tle day; Earth's joys grow
 3. I need Thy pres - ence ev - 'ry pass - ing hour, What but Thy

mf

deep - ens Lord, with me a - bide! When oth - er help - ers
 dim, its glo - ries pass a - way; Change and de - cay in
 grace can foil the temp - ter's pow'r! Who, like Thy - self, my

dim.

fail, and com - forts flee, Help of the help - less, oh, a - bide with me!
 all a - round I see; O Thou, who chang - est not, a - bide with me!
 guide and stay can be? Thro' cloud and sun - shine, oh, a - bide with me!

The Church's One Foundation

SAMUEL I. STONE

S. S. WESLEY

Moderato

1. The church's one foun-da-tion, Is Je-sus Christ, her Lord. She is His new cre-
 2. E - lect from eve-ry na-tion, Yet one o'er all the earth, Her charter of sal-
 3. Though with a scorn-ful won-der, Men see her sore op-prest, By schisms, rent as-
 a - tion, By wa-ter and the word: From heav'n He came and sought her, To
 va-tion, One Lord, one faith, one birth; One ho - ly Name she bless - es, Par -
 un- der, By he - re - sies dis - tress; Yet saints their watch are keep - ing, Their
 be His ho - ly Bride, With His own blood He bought her, And for her life He died.
 takes one ho - ly food; And to one hope she press - es, With ev - ry grace en - dued.
 cry goes up, How long? And soon the night of weep - ing, Shall be the morn of song.

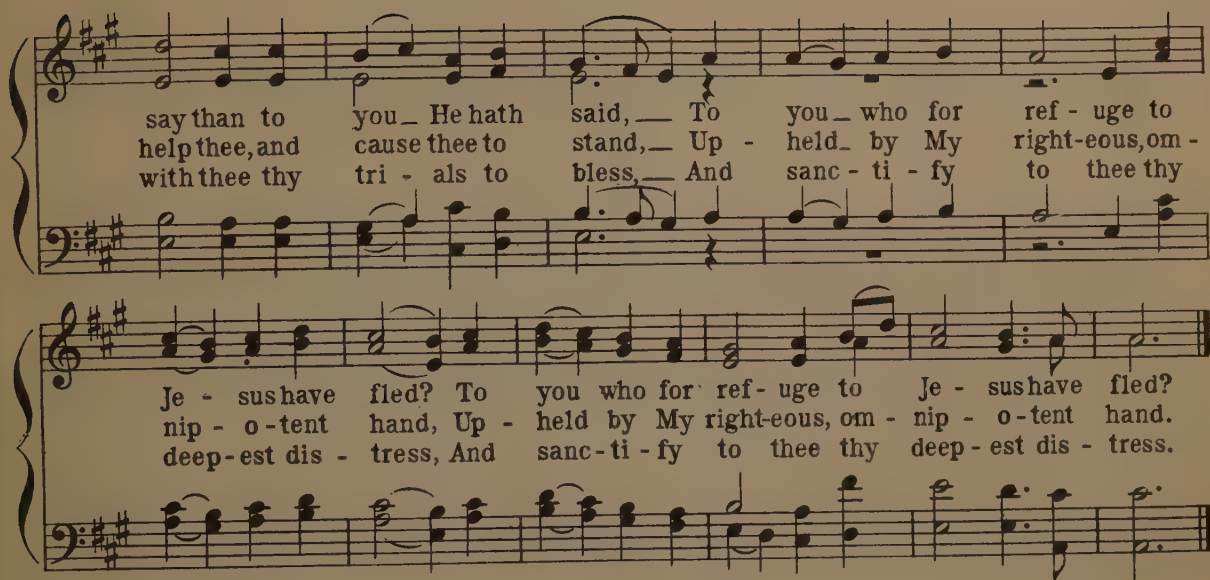
How Firm A Foundation

DR. KIRKHAM

J. READING

Moderato

1. How firm a foun - da - tion, ye saints of the Lord, Is
 2. "Fear not, I am with thee, oh, be not dis - mayed, For
 3. "When through the deep wa - ters I call thee to go, The
 laid for your faith in His ex - cel-lent word; What more can He
 I am thy God, I will still give thee aid: I'll strength-en thee,
 riv - ers of sor - row shall not o - ver - flow; For I will be



say than to you_ He hath said, — To you_ who for ref - uge to
 help thee, and cause thee to stand, — Up - held by My right-eous, om -
 with thee thy tri - als to bless, — And sanc - ti - fy to thee thy

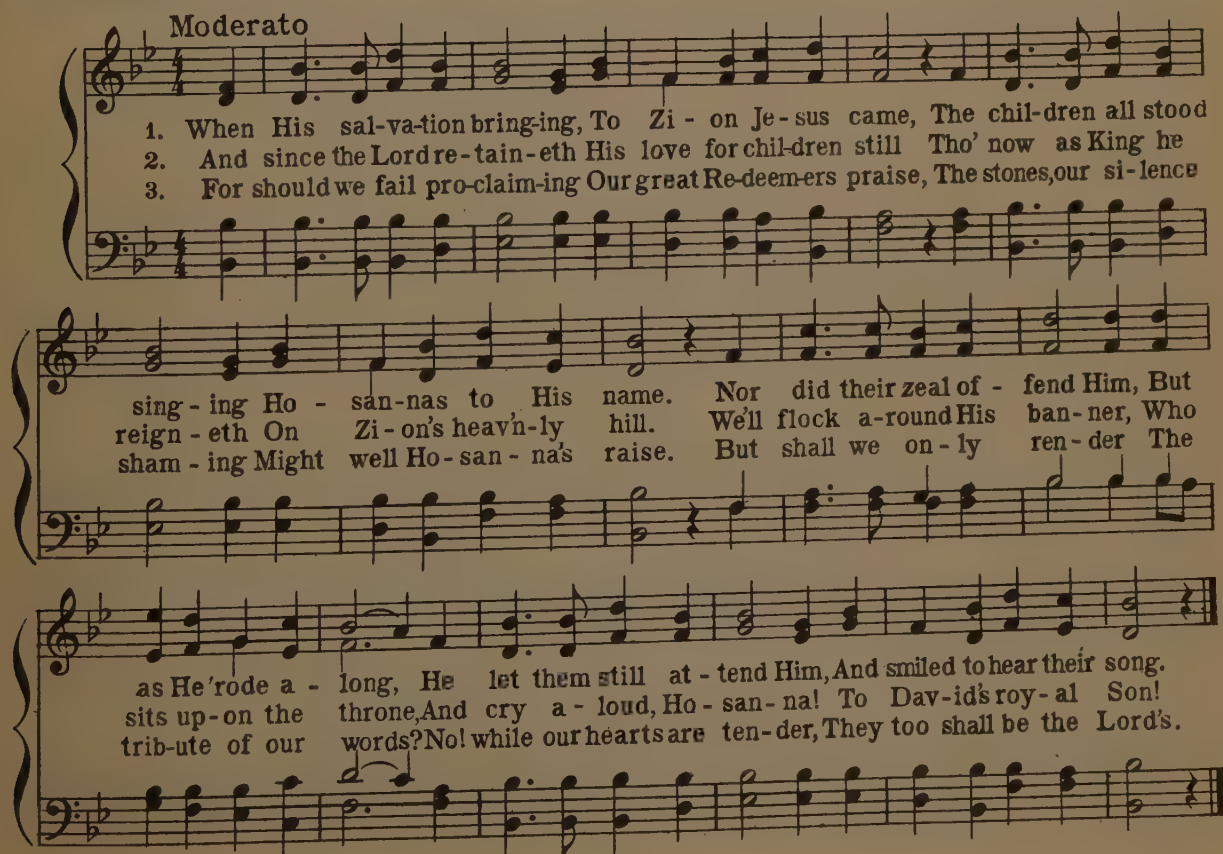
Je - sushave fled? To you who for ref - uge to Je - sushave fled?
 nip - o - tent hand, Up - held by My right-eous, om - nip - o - tent hand.
 deep - est dis - tress, And sanc - ti - fy to thee thy deep - est dis - tress.

Children's Hosanna

JOHN KING

GEO. J. WEBB

Moderato



1. When His sal - va - tion bring - ing, To Zi - on Je - sus came, The chil - dren all stood
 2. And since the Lord re - tain - eth His love for chil - dren still Tho' now as King he
 3. For should we fail pro - claim - ing Our great Re - deem - ers praise, The stones, our si - lence

sing - ing Ho - san - nas to His name. Nor did their zeal of - fend Him, But
 reign - eth On Zi - on's heav'n - ly hill. We'll flock a - round His ban - ner, Who
 sham - ing Might well Ho - san - na's raise. But shall we on - ly ren - der The

as He' rode a - long, He let them still at - tend Him, And smiled to hear their song.
 sits up - on the throne, And cry a - loud, Ho - san - na! To Dav - id's roy - al Son!
 trib - ute of our words? No! while our hearts are ten - der, They too shall be the Lord's.

Singing For Jesus

Old English

Moderato

mf

1. Sing-ing for Je-sus, sing-ing for Je-sus, Try-ing to serve Him wher-ev-er I
 2. Sing-ing for Je-sus, glad hymns of de-votion, Lift-ing the soul on her pin-ions of
 3. Sing-ing for Je-sus, my bless'd Re-deem-er, God of the pil-grims, for Thee will I

go; Point-ing the lost to the way of Sal-va-tion, This be my mis-sion, a pil-grim be-
 love, Dropp-ing a word or a thought by the way-side Tell-ing of rest in the man-sions a-
 sing, When o'er the bil-lows of time I am waft-ed Still with Thy praise shall e-ter-ni-ty

low. When in the strains of my coun-try I min-gle, When to ex-
 bove. Mu-sic may soft-en where lan-guage would fail us, Feel-ings long
 ring. Glo-ry to God for the pros-pect be-fore me, Soon shall my

alt-her my voice I would raise;— 'Tis for his glo-ry whose arm is her
 bu-ried't will oft-en re-store,— Tones that were breath'd from the lips of de-
 spi-rit trans-ported ac-cend;— Sing-ing for Je-sus, O blissful em-

re-fuge, Him would I hon-or, His name would I praise, His name would I praise.
 part-ed, How we re-verethem, when they are no more, When they are no more.
 ployment, Loud Hal-le-lu-jahs that nev-er will end,— That nev-er will end.

The Woman of Canaan

255

Andante

JOSEPH HAYDN

1. With meek up-lift - ed eye, She follow'd near the Lord, And
2. And those who heard her pray, Be - sought the Lord to hear, And
3. "Lord, help me," then, she said; But quick - ly answer'd He, "I

pray'd Him, lest her child should die, To speak one heal-ing word; Sad tears were on her
send the suppliant thence a - way, For still she follow'd near; But on - ward still she
can - not take the children's bread, To give it un - to thee; "Yet, Lord," once more she

cheek, Yet did she not des pair, For He whose pow'r she came to seek, A
went, While no kind answer fell; He told them He was on - ly sent To
cried," Crumbs from that ta-ble falling To dogs Thou nev - er has denied," To

love-ly smile did wear; And though He answer'd not His mer - cy still she
saw lost Is - ra - el, So He whose pow'r she sought, Ap - pear'd to an - swer
this our Lord re - plied, "Go, faith so strong re - veal'd, Thou't find thy daughter

sought, And though He answer'd not, His mer - cy still she sought.
nought. So He whose pow'r she sought, Ap - pear'd to an - swer nought.
heald." Go, faith so strong re - veal'd, Thou't find thy daughter heald."

I Cling To Thee

Old English

Andante

mf

1. I cling to Thee, O Lord, when sor - rows roll,
 2. I cling to Thee, O Lord, for with Thee nigh,

In waves tem - pestuous o'er my fear - ing soul;
 All pow'rs of darkness I can well de - fy,

Though trou - ble and dis - tress o'er - cloud my lot, —
 And know, what - e'er be - falls me, it shall be —

f

Oh still I cling to Thee and mur - mur not.
 But as a foot - step near - er home with Thee.

3.

I cling to Thee, O Saviour; give me grace,
 In ev'ry circumstance to see Thy face,
 Increase my faith, and be my refuge tow'r,
 And strengthen me against the tempter's pow'r.

4.

I cling to Thee; Oh, as each year rolls by,
 And nearer brings the hour for me to die,
 Flod me in Thine embrace, my comfort be,
 And in death's struggles, Saviour cling to me.

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